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Entrance Examination, Thursday, January 6, at 2.

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Entrance Examination, January 6.

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AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1915.

MORE SIDELIGHTS ON GERMAN ART:

THE GREAT CHURCH-MUSIC IMPOSTURE.

BY R. R. TERRY.

That my indictment of the German Caecilienverein in the August *Musical Times* should pass without protest from the pro-Germans in our midst was too much to expect, the modern German 'peaceful commercial penetration' having bitten as deeply into Church music as into other commercial ventures.

Press comments on my article were invariably appreciative or confirmative. I was, however, attacked in *The Tablet* by four protagonists of the Caecilienverein: one a professional organist; the other three not musicians, though each is eminent in other walks of life. Of these three, one (a personal friend of mine) may be left out of count, as his contribution to the discussion consisted of an amiable pulling of my leg on a charge of inconsistency. I was able to show that he had merely stumbled on a gorgeous specimen of the genus 'mare's nest.' A second of the trio (an eminent scientist) asserted the merits of Cecilian 'music,' but as his authorities were a choir of 'boys from the parish schools and young men from the market gardens,' we may fairly dismiss him from the discussion. The arguments of my remaining opponent (the head of an important theological college), will be examined later.

The professional organist's arguments amounted to nothing more than an assertion (uncorroborated by any musician) that Cecilian 'music' was—music.

My answer to him was a number of quotations from musicians of repute, coupled with a little parable.

Accepting the common definition of a parable as 'an earthly story with a heavenly meaning,' this particular one will not be without interest to the reader: I once entertained (a) the Professor of music of one of our oldest Universities and (b) a gentleman whom we will call Mr. Jenkinson, Mus.B., F.R.C.O., &c. 'Mr. Jenkinson' reproved me for lack of appreciation of Cecilian 'music' in general and the 'Salve Regina' of one Griesbacher in particular. I therefore made him a sporting offer, viz., that I should look up and post to the Professor a copy of the (eight-part) 'Salve' in question; and that if he would (after examination) report to me (on his Professorial honour) that it was good music, I would give it a public performance. The Professor's reply (by an early post) ran as follows: 'With all due respect to our friend "Jenkinson,"

I am afraid I cannot endorse his estimate of Griesbacher. As a specimen of eight-part writing his "Salve Regina" is beneath contempt.' As my professional opponent's case rested on his own *ipse dixit*, and as the Professor's judgment on a typical example of the 'best' type of Cecilian 'music' is also that of every musician, we may let it go at that. Incidentally, however, a saying of the late Dr. Tozer is not without interest: 'Appreciation of Cecilian "music" is not so much a testimonial in its favour, as a reflection on the capacity of the critic.'

Another correspondent added to my authorities the following illuminating quotation from a lecture by the late Edgar Tinel:

Toute une école surgit, qui s'ingénia à pasticher le XVI^e siècle. Cela pouvait, dans une certaine mesure, réussir aux hommes de grand talent; mais cela devait aboutir à un misérable échec chez les autres,—toujours les plus nombreux et doués, en général, d'une facilité déplorable pour la composition de musique insignifiante. Ceux qui ont suivi le mouvement 'cecilien,' en Allemagne et ailleurs, savent ce que je veux dire. Pour une messe de réelle valeur artistique, il en parut par douzaines sans nulle beauté, et pour dix bons motets, ce furent des ballots de pièces de tout genre ne valant pas leurs frais de poste.

My critics then adopted the line of argument that, granting my strictures on the quality of the bulk of Cecilian music were correct, and that the weight of musical opinion was also against it, I was nevertheless—by bringing up the subject while we were at war with Germany—making an unworthy appeal to national prejudice. The obvious retort to this was to bring forward a formidable list of quotations from Germans themselves—much more severe than any utterances of mine—to show in what contempt Cecilian 'music' is held by German musicians. I give but one here. Its value lies in the fact that the writer is a leading member of the Caecilienverein itself, and is Dr. Haberl's successor at the Ratisbon music school:

The enthusiasm for the good cause of [Church music] reform has pressed the pen into the hands of many who had not yet mastered the first rudiments of the art of composition. . . . A great part of the compositions approved by the official guide of the Caecilienverein cannot lay claim to any musical value, but to liturgical usefulness only.

But the real interest in *The Tablet* discussion centred round the claims of Haberl's 'Ratisbon' edition of the Plainsong, and the discreditable means by which it received official recognition (and a monopoly of thirty years) to the enrichment of its publisher. In my original article I passed over this sordid episode as lightly as possible, and even now I refrain from washing that species of linen in public. It will suffice, I think, if I give (numbered) the chief points of my opponent, and a summary of my replies thereto:

(1.) The Ratisbon Plainsong was a reproduction of the Medicean edition of the 17th century. The Medicean was imposed on the Church by Pope Paul V. Therefore whatever the merits or demerits of the Ratisbon edition, it was at any rate the only Plainsong edition up to 1905, which had enjoyed the formal sanction of the Holy See.

Reply.—The legend of the Papal origin of the Medicean edition (the dishonoured parent of the 'Ratisbon') was crushingly disposed of thirteen years ago (in the *Rassegna Gregoriana*) by Mgr. Respighi, Papal Master of Ceremonies, and Consultor of the Congregation of Rites. A still more detailed and damning *exposé* was that of Dom Molitor (himself a German), in his erudite book, 'Die Nach-Tridentinische Choral-Reform zu Rom,' published in 1901.

(2.) The reproduction of the Medicean edition was not undertaken on the initiative of Dr. Haberl or of F. Pustet.

Reply.—A flat contradiction of this will be found in Chapter VI. of 'Le Gradual et l'Antiphonaire Romains' (published Lyons, 1913), by M. Gastoué, one of the most learned and distinguished members of the Pontifical Commission of Pius X.

(3.) In 1868 Pius IX. invited Catholic publishers to undertake the task of reproduction. F. Pustet, of Ratisbon, alone responded, on condition of a monopoly being granted him for a number of years.

Reply.—What really happened was this: At that time Italy was notoriously behind other nations in acquaintance with or appreciation of Gregorian Chant. All the interest, and all the activity, was in France and Belgium. In Rome, the labours of Mgr. Alfieri and the Marquis Campana met with no encouragement. The general contempt in which Plainsong was held by Roman singers and publishers made it a foregone conclusion that the latter would not concern themselves with it. Haberl arrived in Rome at the end of November, 1867. On January 2, 1868 (just a month later), Mgr. Bartolini issued a circular to Roman publishers only, inviting them to undertake a Plainsong edition. Haberl, of course, being on the spot, saw to it that Pustet had the circular also. ("Pareille circulaire fut envoyée à Pustet.") But to no other publisher outside Rome was a circular ever sent. So the situation was this: The refusal of the Roman publishers being a practical certainty, Pustet had the field to himself, since French and Belgian publishers had never been offered the chance of competing. 'And this,' says Gastoué, 'is what is called the "competition" of 1868' ('C'est ce qu'on a appelé le "concours" de 1868').

What becomes now of the touching tale of Catholic publishers refusing to support the Holy See, and the philanthropic Pustet—'alone of all publishers in the world'—coming to the rescue? It is of the sort one is popularly supposed to tell to the Horse Marines. Had it been true, then Pustet had no rivals to fear. If he feared no rivals, why was a monopoly of thirty years necessary to protect his interests? The fact was that he did fear the French and Belgian rivals whom he had out-manoeuvred, and his request for the monopoly was to prevent their appearance on the scene at all.

(4.) Undoubtedly the text was an abbreviation, or, as some have said, a 'mutilated' text. This lack of conformity with older texts was not only known, but intended. Such a text is of course imperfect as compared with its originals, but can hardly be termed 'spurious.'

Reply.—This is a strange admission, seeing that the original contention of Cecilians was that Haberl had given us 'the true Roman Chant,' and that the chief plea which decided the acceptance by Rome of Haberl's edition was that it was a true transcript of Palestrina's Gradual. (Dom Molitor, by the way, had no difficulty in showing that the Plainsong texts used by Palestrina are not those of the Ratisbon edition.) Nothing was then said about 'lack of conformity with older texts.'

A pertinent question at this stage is: How can an 'imperfect' text be other than spurious? Students know only two kinds of texts—'authentic,' when they agree with the original MSS., and 'corrupt' (or 'spurious' if you like), when they don't. Haberl's Ratisbon edition doesn't agree with the original MSS., and so—well, there you are!

(5.) It is of no controversial importance that a German publisher, who alone of all publishers in the world undertook the risks of production, should have been enriched by his enterprise.

Reply.—But since the invitation to 'undertake the risks of production' was only extended to Roman publishers (who were certain to refuse), and to Pustet (who was certain to accept)—all other publishers being excluded—it is of considerable 'controversial importance' that the astute Pustet should have 'enriched' himself by successfully dishing his rivals. It was clearly the intention of Pius IX. that all publishers in the world should have a chance of competing. It is not my business to suggest who was responsible for the fact that they were passed over, though my information (at first hand from Roman authorities) is pretty exact on the point.

As my critics in *The Tablet* have all definitely retired from the fray, one may reasonably conclude that the authorities I gave—in reply to their criticisms—have proved satisfactory. But since the correspondence showed that there are still some who resent any reflections on Haberl's scholarship, I give one or two specific instances of it which ought to suffice for musical readers.

(1.) In the accompanying illustration are reproduced (by kind permission of Dom Mocquereau, O.S.B.) two pages from the 'Paléographie Musicale,' giving in tabulated form (a) a certain Plainsong melody as found in the original MSS. (b) bewildering variants of the same melody after it left the hands of Haberl (see pages 715, 716, 717).

It will be noted (a) that in the original MSS. the melody retains its form, no matter to what text it is set, and that the different texts are set to the melody on definite principles which leave the tune intact. (b) In Haberl's precious Ratisbon edition the melody is mauled about (on no recognisable principle) with every change of text.

As the indignation of my *Tablet* critics was chiefly stirred by my original statement in the *Musical Times* that Haberl 'adopted a spurious text [the 'Medicean'] and faked it when necessary on no principles of scholarship that anyone could discover,' I leave this concrete illustration of Haberl's scholarship in the hands of my readers. It will be for them to say whether it supports my original contentions, or justifies the indignant protests of my critics.

To show the pitfalls about the path of musical amateurs when they enter the domain of aesthetics, one distinctly courteous and restrained critic actually brought forward the old 'Cecilian' argument that the mutilation and curtailment of the old melodies (in the Ratisbon edition) was done designedly, to secure 'simplicity of execution.' As who should say 'the runs and "tiddly bits" in "Rule, Britannia" are too difficult, so we will cut them out, and reduce the remaining notes by one third, to secure simplicity of execution.' The idea that a melody is an entity, a unit in itself, and that to mutilate its melodic and rhythmic sweep is to *destroy* not to 'simplify' it, is so obvious that only a modern German 'scholar' could miss it, as Haberl did.

There was some faint excuse for 16th and 17th century musicians thinking they could improve on

the Plain
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A Di
B In
C A
D Ju
E In
F Ab
G Ha
H To
I Ha
K Ha
L Os
M Do
N Ex

A Di

B In

C A

D Ju

E In

F Ab

G Ha

the Plainsong (the entire Plainsong tradition lost, and the original MSS. a sealed book); but that a 19th century 'scholar' with abundant material at his disposal could perpetrate the 'Ratisbon'

edition—could destroy not only the melody and the rhythm, but even the notation of the Plainsong—will remain a perpetual monument to modern German Kultur.

RÉPONS-GRADUEL JUSTUS. Septième Distinction.

VERSION DES MANUSCRITS

Répons-Graduels

Initium	Tenor		Jubilus d'accent et Clausule		
1	2	3	4	5	6
A Dispersit dedit	ge-neratio .	re-	ô-	rum	
B In omnem terram	& ô-pe-ra mâ-	nuum	é-	jus	
C A summo cælo	& ô-pe-ra mâ-	nuum	é-	jus	
D Justus ut palma	& veritâ-	tem	tû-	am	
E In sole	& occûr-	sus .	é-	jus	
F Ab occultis	& e- . . .	mun-	dâ-	bor	
G Hæc dies (y.)	& de re-	gi- .	ô-	ni- bus	
H Tollite portas	in- no- . .	cens	mâ-	ni- bus	
I Hæc dies (y.)	dex- te- . .	ra .	Dô-	mi- ni	
K Hæc dies (y.)	De- . . .	us .	Dô-	mi- nus	
L Ostende nobis	a-	ver-	ti-	sti	
M Domine refugium		a .	sæ-	cu- lo	
N Exsultabunt sancti		laus	é-	jus	

VERSION DE RATISBONNE

	Pages				
A Dispersit dedit	340	ge- ne- ra- ti- o	re-	ô-	rum
B In omnem terram	280	& ô-pe-ra mâ-	nuum	é-	jus
C A summo cælo	9	& ô-pe-ra mâ-	nuum	é-	jus
D Justus ut palma	[29]	& ve-ri- tâ- .	tem	tû-	am
E In sole	9	Le R. G. In sole	est noté	dans un autre mode.	
F Ab occultis	83	& e- . . .	mun-	dâ-	bor
G Hæc dies (y.)	160	& de re- . .	gi- .	ô-	ni- bus

L'ACCENT TONIQUE ET LA PSALMODIE

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VERSION
DES MANUSCRITS

Initium	Tenor		Jubilus d'accent et Clausule		
1	2	3	4	5	6

VERSION DE RATISBONNE. Suite.

H Tollite portas	[75]	in-	no-	cens	má-	ni-	bus
I Hæc dies (y.)	162	dêx-	te-	ra-	Dó-	mi-	ni
K Hæc dies (y.)	165	De-		us	Dó-	mi-	nus
L Ostende nobis	7	a-		ver-	ti-		sti
M Domine refugium	228			a	sæ-	cu-	lo
N Exsultabunt sancti	307			laus	é-		jus

One more illustration : an (eighth Mode) 'Alleluia' from the original MSS. :

8.

L-le-lú-ia. * ij.

∇. Haec est ve-ra fra-tér-ni-tas, quæ

vi-cit mundi cri-mi-na : Chri-stum se-

cú-ta est, incly-ta te-nens re-gna * cae-lé-

sti-a.

One does not need to be a Plainsong student to recognise at once: (a) its definite structure and form; (b) the easy singableness of its phrases; (c) the glorious melodic sweep of its *Coda*.

Just a few hints for the uninitiate as to performance:

- (a) Make all notes of equal length, no matter what their shape.
- (b) When one square note stands immediately over another square note, sing the bottom one first.
- (c) When two or more notes stand together on the same line, treat them as if tied.
- (d) A dot after a note doubles the length of the note.
- (e) The marks (looking like 'accents') over or under notes may be disregarded.

Now look at the same melody (see below) after Haberl has 'improved' and 'simplified' it. I venture to suggest that it would sound equally musical if turned upside down and sung backwards.

One might write at length on the interesting points incidental to the subject, but as the object of this article is merely to reply to criticisms, and justify my original indictment of *modern* German 'scholarship' and commercialism, I may conclude with the following quotation from Gastoué:

L'abbé Haberl tomba sur le *seul* exemplaire du Graduel Médicéen qui fût conservé en Allemagne, à la bibliothèque du Séminaire de Freising. Par quelles conclusions ou par quelle aberration arriva-t-il à admettre que ce livre reproduisait le Graduel commandé à Palestrina par Grégoire XIII. ? On l'ignore: mais, en dépit de toutes les découvertes ultérieures, Haberl, s'entêtant sur de fausses prémisses, chercha toute sa vie l'impossible justification de ses conclusions aprioristiques.*

*The Abbé Haberl came across the only copy of the Medicean Gradual which was preserved in Germany in the library of the Seminary of Freising. By what conclusions or by what aberration he came to recognise this book as a reproduction of the Gradual ordered of Palestrina by Gregory XIII. no one can tell; but in spite of all previous discoveries (my italics) Haberl obstinately stuck to false premises, and all his life tried to find impossible justification for his *a priori* conclusions.

Second thoughts being sometimes best, it occurs to me that having (either here or in *The Tablet*) quoted technical, historical, and musical authorities in support of my case, I may profitably wind-up with a quotation from a man of letters.

Readers of Huysman's 'En Route' will remember the last chapter, where the Procurator of the Trappist monastery drives Durtal to the station and discusses (amongst other things) the Plainsong of twenty years ago. After advising Durtal to visit Solesmes if he would hear 'the Gregorian melodies executed as they were in the Middle Ages,' he continues:

'... at Paris, when the churches decline to repudiate liturgical music, they use for the most part the *false notation* [my italics] printed and spread in abundance in all the dioceses of France by the house of Pustet of Ratisbon.'

'But the errors and frauds with which those editions abound are well known.'

'The legend on which its partisans rely is incorrect. To assert, as they do, that this version is no other than that of Palestrina, who was charged by Pope Paul V. to revive the musical liturgy of the Church, is an argument destitute of force, for everyone knows that when Palestrina died he had hardly begun the correction of the Gradual... the disciples of Saint Benedict are, then, absolutely right when they declare that their version alone is faithful, alone correct.'

[Durtal then asks]: 'How, then, comes it that so many churches get their music from Ratisbon?'

[The monk replies]: 'Alas! how comes it that Pustet has so long acquired the monopoly of liturgical books, and... but no, better hold one's peace... take this only for certain, that the German volumes are the absolute negation of the Gregorian tradition, the most complete heresy of Plainchant.'

Ton. VIII.

Al - le - lú - - - ja.

V. Hæc est ve - ra fra - tér - ni - tas, quæ vi -

- cit mun - di cri - mi - na: Chri - stum

se - cū - ta est, in - cly - ta te - nens re - gna

cœ - lé - - sti - a.

HUGO WOLF AND THE LYRIC.

BY ERNEST NEWMAN.

II.

While admiring Wolf's justness of verbal accentuation, however, we must beware of supposing that this in itself could make any composer a fine lyricist. Now Wolf has set the model, almost any one with an ear for what I have called the delicacies, as distinct from the mechanics, of scansion could imitate his virtues in this respect; but that of itself would not make his songs interesting. As with all the other elements of a musical tissue, the device, the technique, counts for nothing if the idea is not inspired. Anyone can accent a lyric with due regard to the verbal values, just as any musician can write counterpoint of a sort; but whether we shall listen to either of them depends entirely upon what they have to say. It is because I believe Wolf to have said a larger number of beautiful things in the lyric, and a greater variety of beautiful things, than any other composer before or since, that I rank him above all other song writers. In psychological range Brahms—I mean, of course, the Brahms of the lyrics—cannot compare with him for a moment. As I have already tried to show, Brahms as a song writer moves within a very narrow emotional orbit, describing much the same kind of people time after time in much the same general terms. He is moreover addicted to *clichés* both of feeling and of idiom, and singularly timorous in his handling of the many new problems of form that confronted the lyricist of his day. Whatever may be urged against Wolf, no one can say that he exhibits a single one of these defects. The most cursory examination of his songs will convince any one that his vision embraced a far wider arc of life than Brahms', that he had a keener eye for not only the differences between human types but for the differences between individuals of the same type—lovers, for example—that he is infinite in technical resource, and that hardly two songs of his out of the two hundred have anything like the same external form or the same inner methods of procedure. The mere look of the printed page is enough to establish this last point. He is as personal in his emotions as in his technique. He breaks away from the peculiar vein of sentiment that had dominated the German song more and more since Schumann, and that sometimes weakened in Brahms into something dangerously near not merely sentimentality but mawkishness.

To myself, the variety of his forms, and the fertility of resource he shows within the frame of each of them, are particularly grateful after a course of Brahms, who, as we have seen, is too often content with a more or less conventional embroidery of the simple forms of folk-song. Upon the expressive side of Wolf's songs I do not wish to enlarge here; all that I can say on the subject I have already said in my book on him. But on the point of form a good deal more

can be said than is written there. Within the small sphere of the song, Wolf exhibits an architectonic faculty that, I dare to say, has not its superior in the whole history of music. No music could be surer in its sense of balance, in the knowledge of when to cease or to continue; no music conveys more surely the impression that it inevitably *had* to begin just here and end just there. Whether these beginnings and endings are curt or extended, you feel that in that particular song it had to be just so and could not possibly be otherwise. Equally admirable, equally eloquent of the big mind that visualises the whole work of art at a glance, sees the whole in all the detail and each detail in reference to the whole, is the certainty with which each new touch is introduced here and there in melody or accompaniment, that seems to flash a momentary high light on this word or that without disturbing the unity and inevitableness of the thematic development. This betokens not only quick psychological perception but a consummate sense of form and a consummate mastery of technique. His excellence as a technician has never been fully appreciated in this country, while the more academic technique of Brahms has been the subject of excessive eulogy. A case in point is Brahms's song 'An ein Bild' (Op. 63, No. 3), to which Sir Charles Stanford devotes a couple of pages in his admirable book on 'Composition'—in general the wisest book on that subject that I have ever met with. Sir Charles, I venture to think, over-praises the technique of that song. The lyric tends, I think, a little to the sentimental, as so many of Brahms's songs do; but I do not wish to stress that point here, as the song as a whole is undoubtedly moving. In form it has some of the characteristic Brahms defects, such as the duplication of the final phrase of each stanza merely because a really expressive point has been scored by the duplication of the final line of the first stanza. None of the following four repetitions of this device has any real justification in the poem; it is one of the many illustrations I might give of Brahms's obsession with a device that has been brought into being simply by something in the first verse of the poem, and his tendency to rely on mechanical repetition instead of beating out a new form in obedience to the changing moods of the verses. But let that also pass. The point with which I am more immediately concerned is that the song, on purely technical grounds alone, does not deserve the admiration Sir Charles Stanford asks us to give to it. The poem is concerned with an exile who looks fondly on the picture of his beloved, that evokes in him the memory of the youthful days when they were near each other. 'The idea of the picture,' says Sir Charles, 'pervades the whole song persistently, and is suggested by all sorts of variations of the opening vocal phrase, which are apparently independent of the voice part and perfect in themselves, while the melody runs along without undergoing a single modification to fit the permutations and combinations in the pianoforte part. The result is that the listener feels the

influence of the picture subtly pervading the whole song without his knowing why.' The 'picture' theme is that heard in the second and third bars of the accompaniment:



In the fourth, fifth, and sixth bars it appears in the bass in augmentation:



In the seventh bar it appears in partial diminution:

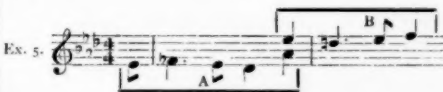


In the ninth and tenth bars it appears partly in diminution, partly in augmentation, over a new figure:



Now so far from all this indicating any great resource of technique, it seems to me—dare I say it?—rather infantile; such manipulations as this of a one-bar thematic fragment are within the scope of any intelligent student to-day. But apart from this, the objection to them is that while—speaking in general terms—they may keep before the hearer's mind the idea of the picture, they add nothing to the emotional effect of that idea, nor do they confer on the idea any real variety. No one will allege that one's conception of the picture, or of the psychology of the protagonist of the song, is emotionally affected in the slightest degree by whether the motto theme is in augmentation or diminution. All this is mere scholastic device, something that lies only on the surface of the song, or at best penetrates merely the tenth of an inch below its surface. It has a certain amount of academic interest, but what it adds to the emotional force of the song is out of all comparison with the technical effort put forth. A great deal of the latter is wasted, and to that extent is bad art. Sir Charles Stanford himself admits that 'though the ingenuity of the pianoforte part is astounding [it is hardly that, by the way], no casual hearer would notice that there was any complicated writing at all unless his attention was directed to it'; while 'a first-rate musician might accompany this song at first sight without noticing all these ingenuities until his attention was

called to them.' What is that but a confession that Brahms has given himself a good deal of unnecessary trouble? And when 'the casual hearer' has his attention directed to the 'complicated writing,' is the emotional appeal of the song intensified for him? I think not. He may take a greater pleasure in watching Brahms's technique at work, but the pleasure, like the technique itself, is of the scholastic order. Apart from the slight reinforcement the general idea of 'the picture' gets from the persistence of a certain motto theme, the first stanza of the song is emotionally neither a penny the better nor a penny the worse for all Brahms's academic ingenuity. At least as intense an effect—perhaps one more intense—could easily have been got by other means. And as the song goes on, the scholasticism becomes even more futile. The motive is worked out with splendid continuity in the bass of the fourth verse; here the device has value, because it drives home ever more persistently the conception of the persistence of the picture in the speaker's mind. But when Sir Charles Stanford invites me to admire the succeeding pianoforte interlude (which may be skeletonised thus):



in which, at A, the theme appears in inversion, I regret I cannot respond. The writing is moderately interesting in itself, but I deny that the inversion of the motto theme here adds anything whatever to the emotional effect of the song. Brahms, as so often happens with him, is simply writing instrumental music under the guise of a lyric. A hearer either notices that No. 5A is an inversion of No. 1, or he does not. If he does not, Brahms's stroke has miscarried. If he does, he is interested in it solely as an abstract device, not for any intensification it may convey of the dominant mood of the song, not for any new light it throws on the stage of the lyric at which we have now arrived. As a matter of fact, this inversion could have been introduced with equal propriety anywhere else. It is not inevitable, predestined to appear at that particular time and in that particular place; and to that extent it is bad art. It is one more illustration of the truth that Brahms—I will not say did not attain to, but had no conception of, the subtler delicacies of the lyrical form. Sir Charles Stanford speaks of the accompaniment to the song as being a wonderful specimen of the art that conceals art. Quite so, but it is not a lyric art.

Compare now with this song one of Wolf's that proceeds upon a similar economy of thematic material,—the 'Denk' es, o Seele' of the Mörike set. The poem may be crudely paraphrased thus:

1. A fir-tree is growing in some wood or other, a rose-bush in some garden. They are destined, O soul, to grow over thy grave.

2. Two black horses are grazing in the meadow : they gallop back merrily to the town. They will slowly draw your dead body, perhaps before the iron is loosened that I see flashing on their hooves.

The poem has the extraordinary concentration one is accustomed to in Mörike. It was this concentration that endeared him to so superb a master of concentrated lyrical form as Wolf, as it no doubt deterred previous song-writers from setting many of his lyrics. The whole song is based on one sinister rhythmic figure,—that of the opening bars of the accompaniment :



the rhythm being preserved also in the melodic motive that immediately follows :



When the voice enters, the essence of the rhythm is maintained while the singer speaks of the fire-tree and the rose-bush :



Not only the basic rhythm of the song, but the theme just quoted, is used to suggest, by a slight transformation, the gambolling of the horses in the meadow in the second verse :



This works up excitedly to the culminating point of the poem, and then, as the words speak of the horses bearing the body to its grave, the phrase undergoes an expressive rhythmic and harmonic transformation :



During the course of the little song, the bare rhythmic figure quoted as No. 6 is put to suggestive uses that are worthy of Beethoven. Thus in the middle of the first stanza the horror that is in store for us—a horror of which there is no hint in the opening words—is foreshadowed first of all by an unexpected modulation that has an extraordinarily sinister effect, and then by the clothing of the rhythm in gloomy harmonies :



A similar effect is made when the voice ceases at the end of the second verse,—an effect greatly intensified, however, by the sudden hush that falls upon the music :



The s... increases... that hav... of a hea...

The s... effect; in... power p... impossib... German... note to... everything... Its super... song as... the fact... to the... lyrical... modifica... by the a... inevitabl... might b... and the... music as... in 'Den... fascinati... satisfyin... logical... poetical... been the... line of t... lyrical t... Brahms... Wolf's... the inter... hot ima... into a ra... any sa... part fro... in its eas... —in p... contrapu... kind. I... do not k... phoolin... ended w... child. I... like Bac... maximu... actual... contrapu... melody i... below, so... meaning... progress... his opera... owing to... his pen...

The suggestive force of this rhythmic figure increases even in the half-dozen bars of postlude that have still to come; it is now like the beat of a heart that has been awed almost to extinction:



The song, short as it is, is overwhelming in its effect; in all music it would be hard to find more power packed into sixty bars,—it is certainly impossible to find it in the whole field of the German lyric. Technically it is perfect,—not a note too few, not a note too many, with everything growing out of the one tiny germ. Its superiority, on the technical side, to such a song as Brahms's 'An ein Bild,' resides in the fact that its technique is always subservient to the *lyrical* form, and a heightener of the *lyrical* effect. Many of Brahms's thematic modifications in 'An ein Bild' are dictated merely by the *abstract* musical sense: they do not grow inevitably out of the emotion of the song, and they might be altered or eliminated, or added to here and there, without the emotional content of the music as a whole being affected in the least. But in 'Denk' es, o Seele,' every stroke tells; while fascinating the musical sense and completely satisfying one's desire for close thinking and logical unity, each stroke means something *poetically*, and each of them could only have been thought of in connection with that particular line of that particular poem. This is *lyrical* form, *lyrical* technique, raised to a power of which Brahms never had any conception.

Wolf's own command of form came in part from the intense ardour of his conceptions,—the white-hot imagination instantaneously fusing the poem into a rarer form of the same metal, yet without any sacrifice of its original substance—in part from a technique that is quite dazzling in its ease and certainty. He was a born technician,—in particular a born contrapuntist, but a contrapuntist of the living, not the dead kind. How much he learned from the schools I do not know—very little I should imagine, for his schooling, in the bookish sense of the term, ended while he was still hardly more than a child. But his was the quality of mind that, like Bach's and Wagner's, is able to extract the maximum of experience from the minimum of actual teaching. His mind was naturally a contrapuntal one,—that is to say, almost every melody it conceived trailed along with it, above or below, some other melody that was equally full of meaning. He himself has told us how he progressed much more slowly with the scoring of his opera 'Der Corregidor' than he had expected, owing to new counterpoints flowing unbidden from his pen in every line. It was a mind prone by

nature to think in several musical dimensions at once. Hence he was inevitably led to the form of lyric in which the voice is not simply a bird standing on a perch,—as it is in the song with the ordinary vamping accompaniment—or a bird swaying in harmony with the movement of the sea beneath, but never touching the water—as it is in the song with the ordinary harmonic accompaniment—but a bird floating on the surface of the sea, now dipping its wings in the water, now soaring high above it, and always giving the impression that it is one in very nature with the element in which it lives. This was Wagner's ideal of the relation between melody and harmony. One of the subtlest of his pieces of imagery is that,—in 'Opera and Drama,'—in which he compares the ordinary melody to a raft that merely lies on the surface of the water, while the melody of profound meaning,—say one of Beethoven's—is as a boat, that indeed shows above the surface of the water, but owes its grace, its majesty, its security to the fact that much of it is embedded in the water, far below the surface. Wagner was not referring to polyphonic music, but simply to melodic music of the profounder kind; but his analogy applies perfectly to such polyphonic music as that of Wolf's songs. Here, too,—to vary the image with which I began—the voice-part is like a boat that is in the waves and of the waves, and yet distinct from them, responsive to every ripple, and indeed a not fully living thing when taken out of this its element, yet making in conjunction with this element a whole of beauty and suggestion that neither boat nor water could attain to alone. It is a mistake to isolate one of Wolf's vocal melodies and say that compared with a melody of Schubert's it is not beautiful. It *is* beautiful, but its beauty is of another order. One might as well close one's ears to the beauty of the music to the words 'Nie-wieder-erwachens wahnlos hold-bewusster Wunsch' in the love duet in 'Tristan,'* on the ground that neither the soprano nor the tenor part, taken alone, is the sort of melody one could go about humming as one hums the melody of Schubert's 'Ave Maria' or 'Hark, hark, the lark'; but all the same the passage in 'Tristan' is one of the supremely beautiful things of music. The effect is not in any one part, vocal or instrumental, but in the ravishing effect made by the intimate fusion of them all.

It was towards a fusion of this kind that Wagner's music was always tending, but without always attaining it. If we were disposed to be hypercritical, we could say that very often,—as in the 'Liebestod,' for example—the music has been conceived in terms first of all of the orchestra, and the voice has been added afterwards, not always in a way that seems inevitable. The astounding thing in Wolf's great songs is that while the pianoforte part is as independent, as apparently self-sufficing, as the orchestral tissue in the 'Liebestod' or the

* Page 142 of the English score: 'Ne'er daunted by daylight's beam be our undying dream.'

'Good Friday music,' and the vocal part is handled with a metrical and accentual freedom beyond anything we meet with in Wagner, the two parts not only fit perfectly as mere music, but fulfil every demand of the poetry without any abdication of the superior rights of music. The voice will suddenly break off here, or enter unexpectedly there, or prolong certain syllables by syncopation, or weave cross-rhythms with the pianoforte part; yet all is done with such ease and naturalness that we cannot imagine the words being phrased otherwise. The skill is consummate; yet strictly speaking it is not skill,—in the sense that a problem has been deliberately posed and deliberately solved—but is the instinctive outcome of a vision that has embraced all the elements of the picture at one glance, and intuitively found the one right expression for them. Wolf can manipulate virtually the one accompanimental figure throughout a song, yet remain the master of it from first to last. He will maintain vocal uniformity with this figure so long as there is nothing in the words to suggest a change; but the moment such a suggestion comes, the change is made with almost uncanny certainty, and yet without the slightest disturbance of the general flow of the theme. It is not merely thematic transformation of a very fine kind, but thematic transformation that in transit, as it were, picks up this word or that and momentarily poses it in just the high light it needs, or flecks it with just the colour that will give at once musical and poetical poignancy to it.

I forbear to illustrate this point by quotation, because to do so would be acting like the man in the old Greek story who, having a house to sell, carried a brick about with him and exhibited it as a specimen of the house. But I recommend the reader to study such a song as the 'Die ihr schwebet um diese Palmen,' from the 'Spanisches Liederbuch,' and observe the art with which the vocal melody is adapted to the flowing accompaniment figure that runs through the song (representing the swaying of the palms in the wind),—how aptly, for instance, the word 'Qual,' in the line 'Ach nun im Schlaf ihm leise gesänftigt die Qual zerrinnt,' falls upon just the interval than can give it the necessary poignancy, and how, again without interfering with the main motive, quite a new and more acrid colour is imported into the song at 'Grimmige Kälte sauset hernieder.' These things sound very simple in the telling, just as it seems very simple that in the second subject of the fifth Symphony Beethoven should introduce the rhythm of the 'Fate' theme; but the effect is pure genius. Or examine again the 'Im Frühling,' from the 'Mörrike Lieder,' and notice how perfect is not only the 'declamation' but the poise of the voice on this note or that, and how beautifully calculated seems each entry of the voice, whether along with the accompanimental phrases, at the end of them, or in the middle of them. But the technique is different in almost every song; and not one of these several techniques could be employed by anyone else in any other song, as

one might easily employ, for instance, such a technique as that of Brahms's 'An ein Bild.' I repeat that in the opinion of those who have studied him, Hugo Wolf is a master of form and of resource beside whom it is simply impossible to place the Brahms of the lyrics.

Occasional Notes.

On November 13 a service in the memory of Lord Roberts, who died in November, 1914, was held at St. Margaret's, Westminster. The anthem, 'How blest are they' by Tchaikovsky, and an old Russian setting of the 'Te Deum,' were sung, both items being unaccompanied. A 'Marche Solennelle,' by Felix Borowski, was played. The fact that Russian music was used in connection with a national tribute paid to the memory of one of the greatest of British soldiers called forth a protest from Sir Charles Stanford, who wrote to *The Times* as follows:

Did the authorities of St. Margaret's, Westminster, wish to give a very practical illustration of Mr. Balfour's dictum, 'We British have always taken a gloomy joy in self-depreciation' on Saturday last? They commemorated our most famous modern British soldier by a specially-announced selection of Russian music. We yield to no country in our appreciation of and admiration for Russian composers, but, on such an occasion as this, there are considerations of fitness and of decency, which should have prevailed within a few yards of the grave of Henry Purcell.

We have seen no answer to this well-founded complaint. But it should be stated that Mr. Felix Borowski was born in Westmorland, and is the son of B. B. F. Borowski (a Pole, who was naturalised here forty-four years ago), and an English lady from whom he inherited his musical gifts. Felix has never been in Poland or Russia.

ANOTHER JUST PROTEST.

In the *Church Times* of November 19 appeared an article by Mr. Martin Shaw protesting vigorously against the choice of music at the Cavell Memorial Service at St. Paul's Cathedral, and pointing out the anomaly of using Funeral Marches by alien composers, when long since dead or of other than alien enemy nationality. This view we believe to be shared by many people. It is not mere Chauvinism, or even sentiment. It is a natural feeling for the fitness of things, and we hope that it will be considered by those responsible for the organizing of memorial services.

MUSIC AT THE LORD MAYOR'S BANQUET.

was as follows:

The Inauguration March	Homewood	Crawford
Overture	'Mirella'	Gounod
Melody	'Rosemary'	Elgar
Reminiscences of the Savoy		Sullivan
Ronde Nocturne	'Veilleurs de Nuit'	Boc
Cornet Solo	'Romance'	Homewood
Selection	'Merrie England'	Edward German
Scherzo Idylle	'Pastourette'	Gauwin
Suite of Serbian Dances		Sistek
Ballet	'La Belle au Bois Dormant'	Tchaikovsky
Selection of English Airs	'The Rose'	Myddleton
Tarantelle	'La Danza'	Rossini

The programme of music performed during dinner by the band of the Royal Regiment of Artillery (conductor, Mr. E. C. Stretton, R.A.)

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In the library the orchestral band of H.M. Royal Marines First (Chatham) Division (conductor, Mr. Charles Hoby, played :

Military March (No. 4), 'Pomp and Circumstance'	E. Elgar
Scenes from the Opera 'Mignon'	A. Thomas
Three Irish Pictures	J. Ansell
Valse 'Mon Rêve'	Waldteufel
Intermezzo 'Childhood's Days'	C. Hoby
Overture 'Le Roi d'Yvetôt'	A. Adam
Russian Cradle Song	Krein
Valse 'For Valour'	Ancliffe
Selection of Nautical Airs	Arr. by Binding
Military March 'The First Division'	C. Hoby

It will be observed that British music had a 'look in' some day on this national occasion we may hope that it will be possible to find that the proportion of foreign to native music will be reversed. Is there a dearth of light music by British composers suitable for such an event?

The *Western Daily Press* recalls the fact that the Wedding March from Mendelssohn's 'Midsummer Night's Dream' music was first used at a wedding in 1847. One

of the letters of the late Samuel Reay, of Newark, says :

At the foot of an organ arrangement I made of the March from a pianoforte duet copy of the 'Midsummer Night's Dream' music, just then published by Messrs. Ewer & Co., and within a day or two of the date mentioned, is the following record : "Arranged for the organ by Samuel Reay, and played for the first time on such an occasion at the marriage of Mr. Tom Daniel and Miss Dorothy Carew, at St. Peter's Church, Tiverton, June 2, 1847."

If we are to perform German music during the War, at what chronological stage shall we stop? Shall it be Bach nearly everyone allows, Beethoven is also admitted, and Brahms is tolerated. Dr. Coward has decided to adopt a new dividing line. As since 1870 the Germans have been preparing for the great War, he thinks that not a bar of German music composed after that date should be performed in this country. This self-denying ordinance will allow us to hear Brahms's 'Requiem,' and nearly everything that Wagner composed.

Mr. Robin H. Legge, writing (in the *Daily Telegraph*) on the recent Philharmonic concert performance of Stravinsky's 'Petrouchka,' says :

To those whose business it is to follow the footsteps of the youngsters of to-day it is clear that there is a very real danger in such things as the plain music of Stravinsky and other experimentalists being permitted them as food for infants. You can see it for yourselves, more especially in the modern pianoforte music of to-day. What may be called legitimate pianoforte music is hardly known at this moment; the orchestra rules, even upon the pianoforte. You can see it also in the really puerile efforts made to reconcile a recalcitrant voice-part with an impossible pianoforte accompaniment, as we noted only the other day in some music, referred to in these columns at the time, of a young British composer. Will the young composer realise while yet there is time that this kind of thing cannot be, for it is of no use? That he must know the truly great music of old before he can express himself in terms of his own day, even as the truly great did before him? That he must learn, in point of fact, to walk easily before he can even attempt to run? In that way alone salvation lies! Will he realise this?

To those of us who with outward meekness and inward fears have to see and hear some of the 'vocal' music of the 'forward' school, these are words of wisdom. All the same, they are only water on the duck's back.

The Licensing Committee of the BECHSTEIN London County Council, at its session held November 4, decided to recommend the Council not to

grant a license for music to the managers of Bechstein Hall. It was alleged by opponents that the proprietors were Edwin and Carl Bechstein, who were alien enemies resident in Germany, and that the hall was used principally for the purpose of furthering the sale of German-made goods. On behalf of Mr. Berridge, the assistant-manager of Messrs. Bechstein, it was pleaded that the business was carried on for the benefit of the mortgagees, the London County and Westminster Bank, and that the employés, who numbered about seventy, were all British, and, further, that no profits could possibly find their way to Germany. But the committee came to the decision stated above.

Writing of a cold concert hall at Birmingham and of a colder audience that attended one of Mr. Max Mossel's concerts held there, Mr. Newman (in the

Birmingham Daily Post) says :

The explanation is obviously to be sought in the nature of the room itself. No audience could possibly feel at home in such a room. Mr. Mossel's audience is obviously almost afraid to talk, except during the music. I myself always put on extra clothing for a Mossel concert, to avoid catching cold—not from the draughts but from the audience.

This practice of talking during music is reprehensible and annoying. It should not be tolerated except on the part of critics, who, of course, must be allowed audibly to exchange ideas. Mr. Newman goes on in his own characteristic way to discuss methods of ameliorating the melancholy of concert audiences. He says :

If refreshments could be served *during* the performance, so much the better both for the audience and the performers. The most elevated of highbrows is all the better for having his little carnal necessities pampered now and then. I go so far as to say that without a refreshment interval and without refreshments no concert is worthy of the name. One of the wisest recommendations I have ever seen in a programme-book was at last year's performance of Mr. Bantock's 'Omar Khayyam' in Manchester. The work was divided at the fifty-fourth stanza; so that the last words the audience listened to were those urging them to 'Waste not your hour,' but to 'be jocund with the fruitful grape'; after which came the suggestive announcement, 'Fifteen minutes' interval.' Mr. Mossel's refrigerated audience is one that stands in particular need of stimulants; and as the concerts are given in a hotel, it ought to be especially easy to have refreshments in the interval. What helps to sustain some members of the Chamber Concerts Society's audience during a Brahms quartet at the end of the evening is undoubtedly the coffee and cigarettes and conversation they get before the ordeal. At the Grand Hotel there would even be no need for the audience to go outside the concert room, which is spacious enough to allow of waitresses moving about among the corpses, bringing revivers with them; or a canteen could be established in the recess, and those members of the audience in whom inanition had not yet fully set in could bear the rescuing cup to the worst of their fellow-sufferers.

A song which a prophetic advertisement tells us 'is destined to become firmly implanted in the hearts of all true Britishers,' has the following for its 'haunting yet particularly sympathetic refrain':



'Haunting' is a good word to use in connection with a melody which seems to be the ghost of a predecessor, in its days also 'firmly implanted,' &c. Is this a case of subconscious klepto-celebration, or is it a coincidence? If the latter, it has a longer arm than usual—in fact, it's a long, long arm.

MULTUM IN PARVO. In the description of a recently published pot-pourri we learn that

... the pianist is led rhythmically from one to another of no less than a hundred and six melodies in a most fascinating way. Amongst other old favourites are 'Wedding March,' 'Spring Song,' 'Heart of Oak,' 'Flying Dutchman,' 'Home, Sweet Home,' 'Flower Song,' 'O, tender Moon,' Chopin's Waltz in A flat and Nocturne, 'Blue Danube,' 'Rule, Britannia,' 'Il Bacio,' 'Faust,' &c. For twelve minutes one old favourite after another comes tumbling to the surface only to be smoothly and sympathetically merged into still more of the airs we all love best.

A hundred and six tunes in twelve minutes is roughly nine a minute. This gives each one about seven crowded seconds of glorious life before being sympathetically merged. This is scant measure, especially when such long-drawn melodies as 'The Flying Dutchman' and 'Faust' come up for merging.

We are issuing with this number a revised version (in D flat) of the Intercessory Hymn written by Mr. Edward German for King Albert's Book. In making this arrangement the composer has aimed at bringing the melody more within the compass of congregational singing.

THE INTERPRETATION OF OLD MUSIC.

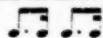
During the mid-Victorian period old-fashioned cultivated amateurs living in remote country districts would often interpolate numbers of grace notes, and alter the written text in various ways, when singing the songs of Handel. We remember an old organist, a clergyman and a Cambridge M.A., as late as the last decade of the last century, who played Bach's Fugues and similar music with a facility and charm that fascinated his listeners musical and non-musical alike: and much of the pleasure was undoubtedly due to the manner in which he unconsciously, and without the slightest effort, introduced 'slides' and turns, and shakes, and mordants, which gave an antique and unusual flavour to what he played.

In reading 'The Interpretation of the Music of the 17th and 18th Centuries, as revealed by contemporary evidence,' by Mr. Arnold Dolmetsch (Novello), we

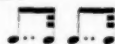
were constantly reminded of the singers of our youth, and of the old organist: moreover we remembered how the old village church singers in Devonshire, and a church barrel organ on which we used to play, introduced several of the 'ornaments' described by Mr. Dolmetsch with a frequency that would have startled present-day musicians. Mr. Dolmetsch, in his Introduction, implies that no tradition of the method of performing the 'old music' survived, and that the tradition now claimed by some players only goes back to the early pioneers of the present revival. He is probably correct so far as the present day goes; but tradition lingers long in country districts, and we feel quite certain that none of the persons to whom we have alluded had any knowledge whatever of a revival, but were entirely influenced by what they had heard their elders do when they themselves were young. A new generation arose which despised their manner of singing and playing as old-fashioned, and with them it disappeared.

In a series of masterly chapters and sections, Mr. Dolmetsch treats of various subjects connected with the old music, on all of which he throws new light, while his comments are much to the point. He begins with a chapter on 'Expression,' and curiously enough, he finds some of his most interesting material for this chapter in the method of 'pricking' music on the cylinders of barrel organs, described by Dom Bedos de Celles. In the musical Appendix he translates a composition by Claude Balbastre from the diagram of the cylinder given by de Celles in his 'L'Art du Facteur d'Orgues' (1775), and says that certain 'deviations from strict time in this piece, though exactly expressed on the cylinder, and could be easily reproduced on the roll of modern instruments of the Pianola type, absolutely defy musical notation.' In this chapter the author gives extracts from Caccini's 'La Nuove Musiche,' quoted by Playford, and the whole of the important 'Preface' to Frescobaldi's first book of Toccatas. The inimitable Thomas Mace naturally comes in for a large share of attention in every chapter; no book dealing with the music of his time could well dispense with him and his quaint language. Couperin, Purcell, Playford, J. S. Bach and his son Philip Emanuel, Quantz the flute-player, and Marpurg are amongst the better known of the authorities upon whom Mr. Dolmetsch relies, but he also quotes from numerous others who are not so generally known to musicians.

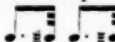
It is interesting to find that the authorities are in agreement with Leopold Mozart on the subject of dotted notes. The double dot was not then known, and the practice seems invariably to have been to give the dot more than its theoretical value. Thus:



would be played thus:



Or, to give the rhythm more point, thus:



It will be found by experiment that the 'ancients' were quite right: great *clan* is given by this means to dotted rhythm, and especially is avoided the tendency, which most teachers must have observed, to play the above notes as if they were written:



There is no doubt that the system of notation was faulty, as Mr. Dolmetsch observes; and he quotes


many other instances in which the written notes do not exactly represent the rhythm as it would be played or sung.

Tempo was more or less indicated by the time-signature, and this was sometimes referred to the beats of the pulse, in the absence of anything corresponding to our metronome. Quantz tells us, for example, that in 2-4 and 6-8 time, *Allegro*, each bar lasts one beat of the pulse. An anonymous 'Flute master' of 1700 gives 3-2 as a 'grave movement,' and 6-4 as 'Fast, for Jiggs, Paspies, &c.'

The bulk of the book treats of 'Ornamentation' on a new plan. Each 'ornament' is given its own section, headed by all the names by which it is known. Thus Section I. treats of the *Appoggiatura* in no less than fifty-one pages, illustrated with copious examples of how it was written and how played. The information is drawn from all the authorities in turn, and the same plan is followed in the rest of this chapter, which runs to more than half the book. Section III. has as its heading: 'The Tremolo, Close-shake—Organ-shake, Vibrato, Sting, Old Shake, Modern Shake, Trill. *Italian*: Trillo, Tremolo, Tremoletto, Vibrato, Ribattuta. *French*: Martellement, Balancement, Verre Cassé, Plainte, Langueur, Battement, Tremblement sans appuyer. *German*: Mordent, Bebung, Schwebung'—for by such a variety of names has the shake been known; and there is almost an equal variety in the signs used for it.

These and the other signs were in reality a system of musical shorthand, designed to indicate conventional figures in constant use. If all composers had used the same signs for the same things, we moderns would have had a much better chance of doing justice to their music. But each composer had his own method of recording the formulas, and in an Appendix at the end of the volume the author gives no less than eighty-one different 'shorthand' signs: a formidable array, which has in our day been reduced to two, for the shake and the turn respectively.

Composers were on the whole agreed that the shake should commence with its accessory note, unless otherwise indicated, and Mr. Dolmetsch seems to imply that this was the invariable rule until the pianoforte virtuoso Hummel, in 1820, introduced the practice of commencing with the principal. But Diruta, who writes his shakes in full in all the examples given by both Dolmetsch and Dannreuther, commences on the principal; and Dannreuther says, probably on good authority, that J. S. Bach insisted on certain exceptions to the rule, too long to quote here.

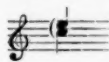
Amongst obsolete signs for the shake our author gives  of the Virginal books, which seems to have

been revived by Purcell; and amongst other forms of shake there was the 'Bebung' of the clavichord, akin to the vibrato of the violin. This was imitated on organs and harpsichords by rapid repetition of the note with the same finger, and on the voice in the way only too familiar to modern audiences. But there was also a kind of vibrato of the voice which could be produced by tapping the larynx with a finger while sustaining a note, until by practice it could be done without the use of the finger.

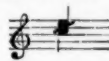
The 'Slide,' which the above-mentioned old organist used so much, was a very favourite ornament. Christopher Simpson calls it the 'Elevation,' Mace the 'Whole-fall,' while Purcell calls it the 'Slur.' J. S. Bach, fortunately for us, generally wrote it in small notes, thus:



But Danglebert, calling it the 'Coulé,' indicates it thus:



and other authors show it thus:



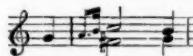
Many composers, when they did take the trouble to write out ornaments in small notes, intended by them something quite different from what a modern musician would naturally play. Thus C. Ph. E. Bach tells us that:



is to sound thus:



and:



is to be played thus:



Could anything be more exasperating to a modern musician? The book causes us to think that the only possible way of getting complete satisfaction from this old music would be to have it all carefully edited by some trustworthy authority, with every ornament written out in full so far as is possible by modern notation; or, if we wish to be really conscientious, we must study each piece with the instructions of authors of its period before us. We have to do with an art of which we have no everyday experience by which our practice would be unconsciously guided. Even modern music, with all its refinements of notation, is liable to different 'readings' according to the idiosyncrasy of the performer: much more must be the ambiguity when all tradition is lost, and we are confronted with a formidable array of obsolete signs, many of which give no clue to their meaning.

The author has much that is interesting to say about the treatment of Figured Basses, to which he devotes a chapter, commencing with Praetorius and Mace. The latter requires that the 'Compleat Theorboe-master should be able to put true chords together, and also false, in their proper times and places,' and, as usual, he shows an 'Easie, certain, and safe way to walk by.' The quotation from one of Bach's works is particularly interesting, as showing this composer's treatment of figured bass.

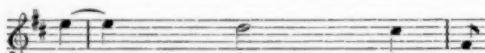
A chapter on the old methods of fingering is followed by one on the instruments of the period, on which Mr. Dolmetsch is so great an authority. Apparently the harpsichord, contrary to what is, we believe, the usually accepted view, was capable of a certain amount of accent. Diruta, for example, speaks of accented and unaccented notes as 'good notes and bad notes,' and Quantz says that 'if one finger presses stronger than another it causes unevenness in the tone.' Mr. Dolmetsch suggests that the double-bass might with advantage be again 'fretted' as in the old days, and shows good reason for the faith that is in him on this point. But we think

that for modern music the disadvantages would outweigh the advantages, to say nothing of the opposition of the players, accustomed as they are to the freedom of the unfretted fingerboard.

There are a few misprints in the book which might be amended when the second edition of this valuable work is called for. Thus, on page 54, Ex. (c) should be in demisemiquavers. Page 128, last line, the page number referred to is omitted; it should be 149. Page 250, Ex. 10 requires amending, and there is a misprinted D for A in the bass, at the bottom of page 343.

The musical Appendix contains twenty-two pieces by Gibbons, Couperin, Dandrieu, J. S. Bach, C. Ph. E. Bach, several pieces translated from cylinders, and some Adagios, with their proper ornamentation, by Corelli and Quantz. There is also an explanatory introduction to the Appendix. A March, which Bach wrote for his wife Anna Magdalena, shows remarkable divergence from the written notes in the 'Interpretation' thereof. Three short pieces are quoted from 'La Tonotechnie,' by Le Père Engramelle, Paris, 1775. They are prepared for pricking on the cylinder of a mechanical bird organ, and the ornamentation indicated has a strangely familiar sound to us from our recollection of the Devonshire village church barrel-organ alluded to above. The third Prelude by Couperin is misprinted as 'Quatrième Prélude.' It is exceedingly troublesome to play, especially in its opening bars, which have to be interpreted very differently from what the written notes seem to imply. In the long Romance by Claude Balbastre (from Dom Bedos), while the bass moves perpetually in arpeggio quaver triplets, the treble has examples of *tempo rubato* in almost every bar: not in the notation, but in the pricking of the cylinder. It is very interesting, as it shows how men actually played in those days. What affectation we should think it if we heard a performer alter the majority of the written notes as to their time and position in the bar! In those days performers were expected to show their individuality by these and other means. It was complained of Sebastian Bach that he deprived them of this privilege by writing out too many of his ornaments. A barrel-organ cannot show individuality of its own, but that of the person who pricks its cylinders. Such a means of expression would soon pall when repeatedly heard on a machine, while with an individual, the greater his artistic gifts the less is he able to play any given piece twice alike.

The two slow movements from Corelli's sixth Sonata show the florid additions given to the text by the composer himself when playing. They are derived from an edition published contemporaneously at Amsterdam. A quotation of one bar will indicate how the performer was expected to show his individuality by varying the written notes:



to be played thus:



We are glad to note that the London Choral Society will resume public operations by giving a concert at the Queen's Hall on the afternoon of Saturday, December 18. The programme will be miscellaneous. Mr. Arthur Fagge will conduct as usual.

Church and Organ Music.

SOME EARLY ANGLICAN POINTING.

BY HARVEY GRACE.

The credit for the first Anglican Psalter must go to Robert Janes, organist of Ely Cathedral from 1830 to 1866, and composer of that mellifluous expression of contrition, the 'Ely Confession.' Here is the full title of his work, which appeared in 1837:

THE PSALTER

or

PSALMS OF DAVID.

Carefully Marked and Pointed,

to enable the Voices of a Choir to keep exactly together, by singing the same Syllable to the same Note;

and,

the accents as far as possible made to agree with the accents in the Chant;

and also

to remove the difficulty which individuals generally find who are not accustomed to the Chanting of the Psalms.

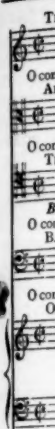
There was no preface, the only guide to the use of the psalter being the first verse of 'Venite, exultemus Domino,' set to a double chant, with the rest of the psalm pointed below. The chant was by Janes himself, and is worth quoting as perhaps the baldest ever written, consisting as it does of tonic and dominant chords only. The tenor is an inversion of the treble, but this trifling display of cunning is dearly bought by the resultant harmonic poverty. (Janes's chant is reproduced on the opposite page.)

The unhappy alto condemned to harp thus on the sacred note G throughout may well have sighed for the melodic delights of plainsong. But although Janes his psalter was the first complete work to appear, a 'feeler' had been put out thirty years before by John Beckwith, of Norwich. His book being little known, and somewhat of a curiosity, a short account of it may be of interest.

Beckwith seems to have been the most eminent of a large family of church musicians. (No less than seven appear in Bumpus's 'History of Cathedral Music'.) He had a great reputation for extemporisation, and in the course of his duties at Norwich Cathedral and at St. Peter Mancroft, would frequently improvise four fugues on a Sunday! In a description of his playing quoted by Bumpus we read that:

'... his playing was brilliancy itself. A friend or a pupil would take the melody of some fugue subject to St. Peter's church on a Sunday afternoon, put it into the Doctor's hand during the sermon, and request him to introduce it into the voluntary playing the people out of church. The Doctor would ponder over it for a few minutes, take an enormous pinch of snuff, and then say that he would see what he could do with it. When he had given out the subject and replied to it in the regular way, he would treat it, if possible, by inversion, reversion, augmentation and diminution, carrying it through a course of modulation till he came to the *knot*, when he would bring the replies in closer and closer, until his hearers were in raptures of delight.'

He seems to have been an excellent teacher of singing, and, according to Zechariah Buck, his pupil and successor, almost as good a painter as musician.



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TREBLE.

O come, &c., to the Lord : let us, &c., strength of our sal - vation. Let us, &c., with thanks-giving, and, &c., glad in Him with psalms.

ALTO.

O come, &c., to the Lord : let us, &c., strength of our sal - vation. Let us, &c., with thanks-giving, and, &c., glad in Him with psalms.

TENOR.

By inversion.

O come, &c., to the Lord : let us, &c., strength of our sal - vation. Let us, &c., with thanks-giving, and, &c., glad in Him with psalms.

BASS.

O come, &c., to the Lord : let us, &c., strength of our sal - vation. Let us, &c., with thanks-giving, and, &c., glad in Him with psalms.

ORGAN.

His book is entitled :

THE FIRST VERSE OF EVERY
PSALM OF DAVID.

With an ancient or modern Chant in score,
Adapted as much as possible to the sentiment of
EACH PSALM.

BY

J. BECKWITH, MUS. DOC. OXON.

Organist of the Cathedral and St. Peter's Mancroft Church, Norwich.

It was published by subscription at the price of one guinea.

I quote the opening paragraph with its delightful reference to the Churches of Norwich and England :

'The work which I now present to my subscribers was conceived full fifteen years since, and was begun (as far as the ninth day of the month) about ten years ago, during a week's visit to Cromer for sea-bathing : at that time I had no idea of printing but of confining the compilation to the use of the church of Norwich : it afterwards occurred to me that the undertaking might be not less useful to the church of England, and also be a means of perpetuating those beautiful little compositions called chants.'

He then proceeds to respond to the demand of some subscribers that he should add 'a short history of chanting.' In this he seems to regard the earliest of 'those beautiful little compositions called chants' as a new and independent form, apparently not aware that they were merely harmonizations of the plain-song tones. (There are at times searchings of heart as to whether the first syllable of the word 'plain-song' is 'plane' or 'plain.' Beckwith has it 'plein.') Apropos the introduction of the organ, he says, 'It took place in or about the year 666 : dreadful æra ! dreadful number !' The reader naturally wonders what there was 'dreadful' about the 'æra.' An amusing note makes it clear :

'Revelation, chap. xiii., ver. 18.* Some centuries after the introduction of the organ many learned fanatics and others who had an

*Here is wisdom. Let him that hath understanding count the number of the beast : for it is the number of a man ; and his number is Six hundred three-score and six.'

antipathy to music in divine worship, and particularly to organs, laboured hard to strain and torture this text to their purpose, insisting that the organ was the Beast.'

We organists are accustomed to hearing our instrument miscalled, but not so sweepingly as this. Beckwith, however, being an organ-lover, and evidently caring much less for the Church of Rome than for the rival establishments of Norwich and England, quickly shifts the burden on to the right shoulders. The note goes on :

'It is, however, admitted that the number of the Beast alludes to the title the Popes have severally given themselves, *Vicarius Filii Dei*, the numerical letters of which title make the exact number of 666.'

Could he revisit the glimpses of the moon, the Doctor would be surprised to find how many public characters have been identified with the Beast in this easy manner.

The most significant passage in the preface is one wherein we have the first hint of a psalter pointed throughout for chanting. It seems hard to realise that until the Janes book appeared seventy-eight years ago methods of pointing were a mixture of haphazard and tradition. Says Beckwith :

'The ingenious Mr. Marsh, of Chichester, suggests an improvement to *choirs* which *congregations* might adopt by borrowing one of their prayer-books. As it is of great importance, I will only mention it, but beg leave to recommend it strongly. Suppose the organist and choir were to meet every morning and afternoon for one month, and agree on the proper place in each verse of the Psalms, where the reciting should end in both the first and last parts of the chant, and under that particular word or syllable place a conspicuous *red* mark : if one book were thus carefully marked, the others might be rendered similar to it. The benefit would be, all the members of the choir might recite as one person, and all come together to that word which they are previously sure is the most proper to end the recital.'

(This 'ingenious Mr. Marsh' was John or that ilk, evidently a man of parts, for Grove tells us that he was 'a distinguished amateur composer and performer, articled to a solicitor at Romsey in 1768, resided at Salisbury (1776-81), Canterbury (1781-86), and

Chichester (1787-1828), in each of which places he led the band at the subscription concerts, and occasionally officiated for the Cathedral and Church organists.' He was a prolific composer of anthems, services, chants, psalm-tunes, glees, songs, symphonies, overtures, quartets, &c., organ and pianoforte music, writing also treatises on harmony, thoroughbass, &c. He died in 1828. Those of us who are disposed to be industrious may feel discouraged on reflecting that this busy enthusiast is now remembered, if at all, solely for this hint as to a pointed psalter,—a hint that required nearly forty years to come to full fruition.

Leaving the preface, and passing by the list of subscribers, who ranged from The Most Rev. His Grace the Lord Archbishop of Canterbury, *vid* the Right Honourable Lady Foley, Whitley Court, Worcestershire, to one Mr. Plummer *tout court* (I am cold as to his Grace and her Ladyship, but should like to know more about Plummer. Had he appeared as John Plummer, Esquire, Sudbury, I should have passed his name by. But being just plain Mr. Plummer, apparently of no fixed abode,

presumably enthusiastic about the Psalms of David and paying his guinea like a man, he excited sympathetic curiosity), we come to the chants and specimen verses. At once we are puzzled. Beckwith we have seen, was an excellent all-round musician and a man of education. This being so, we expect the pointing to pay some respect to the verbal accent. The first psalm gives us a shock:

Psalm I.

Blessed, &c., way of sinners: And hath, &c., seat of . . the scorn-ful.

'Thus bad begins, but worse remains behind,' as this for example:

Exceeding, &c., be . . of thy sal - va - tion.

Let us range a few verses under a lofty strain by the Rev. Mr. Millard, who really should have known better:



Let, &c., . . . thy pre - sence
Lay, &c., . . . and buck - ler
My heart, &c., . . . good mat - ter
O hear ye this all . . ye peo - ple
The Lord is King, &c., im - pa - tient

Consider . . . my me - dita - tion.
And, &c., . . . thing that is e - qual.
And . . . stand up to help me.
And, &c., . . . me and heard my call - ing.
A very pre - sent help in trou - ble,
Ponder it, &c., that dwell in the world,
Heal, &c., there of for it sha - keth.
He sitteth, &c., never so un - qui - et.

At first sight these look like printers' errors of a particularly high order, but an examination of the book reveals the fact that the Doctor has, with hardly an exception, based his pointing on the plan of one syllable one note, with painful results when a half-verse ends with a weak syllable—e.g.:

en - e - my, sal - va - tion.
Sheep of thy pas - ture.

The printer, by the way, has done some wild things in the book, and may be responsible for the harsh diminished triad in bar 5 of the Reverend Mr. Millard's chant. Let us hope the composer wrote B7 for the tenor. But the printer can hardly be blamed for this:



where the parts are written as above in the organ score, as if to flaunt their fiftiness.

We are accustomed to 'thematic coincidences' in chants. The following (ascribed to Wm. Hayes) compared with the well-known chant by Troyte set to 'The strain upraise' gives us a fine and large specimen:



Here is a striking quarter from a double chant by Abel:

To tell, &c., the morn - ing:

In the preface we are told that 'the melody and harmony of the perfect chant should be solemn and impressive; not trite, but elevating.' Accordingly the compiler arranges that on the twenty-first morning we shall be solemn and impressive on this wise:

O give thanks, &c., up-on his name. Tell, &c., what things
he . . hath done.

while such elevating strains as :



are fairly common.

On the whole, those of us who are dissatisfied with Anglican chants and chanting in 1915 may feel something like content on seeing what passed muster in 1808 and for long after. I have mentioned that the printer had rather a field day when at work on this volume. The Doctor was evidently too busy to keep an eye on him, since he tells us that he had 'an almost daily occupation of thirteen or fourteen hours in the most slavish parts of the profession, with some unavoidable employments beside.' Hence his failure to prevent the compositor from excelling himself when dealing with Psalm 88. I quote the opening :



With which apostrophe we may fitly close the volume.

M. JOSEPH JONGEN'S ORGAN RECITAL AT MANCHESTER.

This distinguished Belgian musician gave a recital at the Manchester Town Hall on November 16. An unhackneyed and interesting programme included a prelude by Clerambault (an early 18th century composer); a Rondeau by Couperin; Franck's Prelude, Fugue, and Variation, and Pièce Heroïque; three movements from Widor's second Symphony; Bach's D minor Toccata and Fugue; and 'Pensée d'Automne,' an effective composition of his own, played for the first time. Future players at this series of recitals are Dr. Perkins, Mr. Ellingford, and Sir Walter Parratt.

UNIVERSITY OF LONDON MEMORIAL SERVICES.

On Monday afternoon, November 1 (All Saints' Day) a memorial service was held at the Temple Church for those members of the University of London who have fallen in the war. Two episcopal graduates of the University were present (Bishop Hine, M.D., and the Bishop of Kingston). After the proper psalms, the anthem 'God created man for incorruption,' by Dr. Walford Davies, was sung by the choir, and the Bishop of Kingston gave an address. After the blessing had been pronounced by the Bishop of London, the 'Last Post' was played by buglers of the Irish Guards, followed by the National Anthem. On the following day, at noon, there was a memorial celebration in the chapel of the King's College, Strand, when Bishop Hine officiated. Prior to the service a selection of music was played on the organ by Dr. Charles W. Pearce, Director of Examinations at Trinity College. The music of the service was sung entirely in plain-chant by a choir of men under the direction of Mr. Francis Burgess, professor of plain-song at Trinity College, who also was responsible for the organ accompaniments. At the conclusion of the service, the King Edward Professor of Music, Sir Frederick Bridge, played the Funeral Music of Henry Purcell.

We have received a batch of service lists of Broad Street Presbyterian Church, Columbus, Ohio, and note with interest the prominent part borne by organ music, not only by way of 'playing the people out,' but as voluntaries before the service and at the offertory. The pieces are generally well chosen, amongst those in the lists before us being Bonnet's 'Lied der Chrysanthemes,' Hollins's 'Finale,' Bach's Air from Suite, and the six Organ concertos of Handel. Mr. Bert E. Williams is the organist.

In our last issue we announced the intention of Mr. A. J. Heard Norrish to return from Pietermaritzburg (Natal) to England. We much regret, and with deep sympathy we have now to record, the death of his young wife from blood poisoning, while on the voyage home. She was buried at sea. A very sad home-coming for Mr. Norrish and his two young children.

ORGAN RECITALS.

- Mr. F. A. Mouré, at Toronto University (two recitals)—Symphony No. 8, *Widor*; Choral Song and Fugue, *Wesley*; Suite in D, *Foote*; Arabesque, *Debussy*; Pastorale, *De la Tombelle*.
- Mr. George Rathbone, at St. Mary's, Windermere—Sonata No. 1, *Mendelssohn*; Intermezzo, *Hollins*; at Ulverstone Parish Church—Choral Song and Fugue, *Wesley*.
- Mr. Albert Orton, at Walton Parish Church—Toccata in F, *Bach*.
- Mr. James M. Preston, at St. George's, Jesmond, Newcastle—Sonata No. 4, *Alan Gray*; Toccata di Concerto, *Lemare*.
- Mr. A. M. Flack, at Holy Innocents', Hornsey—Marche Triomphale, *Lemmens*.
- Dr. Alan Gray, at Trinity College, Cambridge (two recitals)—Marche Funèbre and Arabesque, *Louis Vierne*; Epilogue, *Harvey Grace*; 'Carillon,' *Elgar*.
- Mr. Frederic Fertel, at Bromley Parish Church—Sonata No. 2, *Borowski*.
- Mr. Allan Brown, at Battersea Polytechnic (two recitals)—Triumphal March, *Hollins*; Finale (Symphony in E minor), *F. W. Holloway*; at Wesleyan Central Hall, Tooting—Phantasy on National Anthems of the Allies, *C. W. Pearce*.
- Mr. H. C. Tonking, at Royal Albert Hall—Fugue in E, *W. T. Best*.
- Mr. Edgar T. Cook, at Southwark Cathedral (two recitals)—Symphony No. 6, *Widor*; Magnificat, *List*; Legend, *Harvey Grace*.
- Mr. Paul Rochard, at St. Paul's, Hincley (two recitals)—March on a theme of Handel, *Guilmant*; March in G minor, *Elgar*.
- Mr. C. Blyton Dobson, at Central Mission, Nottingham (four recitals)—Voluntary in G, *Worgan*; Postlude in C, *Stuart Archer*; Passacaglia, *Bach*; Fugue in D, *Guilmant*.
- Mr. J. A. Meale, at Central Hall, Westminster (three recitals)—Symphony No. 5, *Widor*; Symphony in E minor, *F. W. Holloway*; Grand Chœur, *Guilmant*.
- Mr. F. E. Wilson, at St. Michael and All Angels', Manor Park—Overture in C, *Hollins*; Allegro Cantabile, *Widor*.
- Mr. J. T. Pye, at St. Luke's, Grimsby—Rhapsody, *Harvey Grace*.
- Mr. Hugh Ware, at Beddington Parish Church—'The Pilgrim's Progress' (Parts v., vi., vii., viii.), *Ernest Austin*.
- Mr. H. Newbould, at Wesley Church, Pretoria—Sonata da Camera, No. 3, *Peace*; March on a theme of Handel, *Guilmant*.
- Mr. Fred. Gostelow, at St. Magnus-the-Martyr, London Bridge—Imperial March, *Elgar*; Finale, Sonata, in D minor, *Guilmant*. At Battersea Polytechnic—Overture in E flat, *Faulkes*; Toccata and Fugue in D minor, *Bach*.
- Mr. Herbert Hodge, at St. Nicholas Cole Abbey (five recitals)—Sonata in D flat, *Rheinberger*; Suite Gothique, *Boillmann*; Postlude in E flat, *Smart*; Air with variations, *Best*; Fugue in D, *Guilmant*. At St. Magnus-the-Martyr, London Bridge—Tragic Overture, *Brahms*; Toccata, *De la Tombelle*.

Mr. J. Matthews, at St. Stephen's, Guernsey—Concert Rondo, *Hollins*; Basso ostinato, *Arensky*.

Mr. Louis H. Torr, at Holy Trinity, Swansea—Fantasia in F minor, *Mozart*; Chanson d'été, *Lemare*.

Mr. J. C. Dunlop, at St. Michael and All Angels', Northampton—Phantasy on National Anthems of the Allies, *C. W. Pearce*.

Mr. George Tootell, at St. Thomas's, St. Anne's-on-Sea—Toccata and Fugue in C, *Bach*; Allegro Cantabile and Toccata (Symphony No. 5), *Widor*.

Mr. Herbert Pierce, at Union Chapel, Highbury (two recitals)—Impromptu, *Coleridge-Taylor*; Intermezzo, *Hollins*.

Mr. G. H. Cole, at Cardiff Parish Church—Dithyramb, *Harwood*; Sonata No. 1, *Guilmant*.

Mr. James Tomlinson, at Public Hall, Preston—Minuet and Canzona, *Wolstenholme*; 'The Swan,' *Saint-Saëns*.

Mr. Cyril S. Christopher, at Netherton Wesleyan Church (two recitals)—Finale (Organ sonata), *Elgar*; Suite Gothique, *Beillmann*.

Mr. T. W. North, at Netherton Wesleyan Church (two recitals)—Variations on 'Hanover,' *Lemare*; Fantasia and Fugue, *Liszt*.

Mr. J. Gray, at Adam Smith Hall, Kirkcaldy (two recitals)—Sonata in C minor, *Guilmant*; Scherzo in E, *Gigout*.

Mr. J. R. Buffel, at St. Jude's, Liverpool—Programme of works by *Basil Harwood*.

Mr. W. G. Parkyn, at Upper Holloway Baptist Church Institute (two recitals)—Fantasia and Fugue in A minor, *Bach*; Intermezzo, *Hollins*.

Mr. Norman Collie, at St. Luke's, Tunbridge Wells (four recitals)—Pastorale, *César Franck*; Fantasy-Overture, *Goss-Custard*; Sonata No. 1, *Guilmant*; Toccata in D minor and F, *Bach*.

Mr. F. J. Buckle, at St. Paul's, Herne Hill, Grand Chœur, *Guilmant*.

Mr. Alec Rowley, at St. Paul's, Herne Hill—Marche de Fête, *Büsser*.

APPOINTMENTS.

Mr. Albert E. Pett, organist, West Green Baptist Church.

Mr. Owen Charles Randall, organist, St. James's, St. Helier, Jersey.

Reviews.

Good King Wenceslas. Old carol. Arranged with varied harmonies by W. G. Ross. (Novello's Short Anthems, No. 227.)

[Novello & Co., Ltd.]

This famous old carol is such a standing dish, that most choirs will be glad to find it served up in a new guise. Mr. Ross, in laying it out for treble and tenor solo, chorus, and a well-written organ part, has done this very effectively. The harmonization is ingenious, though one or two of the augmented triads are perhaps somewhat too spicy to be quite in keeping.

Little People. Rhymes by R. H. Elkin. Illustrations by H. Willebeck Le Mair.

[Augener, Ltd.]

This fascinating book consists of short poems such as children would care to have read to them or to learn, and the droll and beautiful illustrations aptly point the moral of the subjects of the words. There is no music. We may regret this, but all the same we feel that Miss Le Mair's exquisite art provides such a feast for the eye and the mind that even music could not add to the charm.

Prelude in G. By Henry Purcell.

The King's Hunt. By John Bull.

[Novello & Co., Ltd.]

The Purcell Prelude is extracted from an 'Album of Ten Pieces,' edited by Messrs. Norman P. and W. H. Cummings. It makes a capital study in rapid two-part playing, and is a bright piece of music.

Dr. John Bull's naive descriptive variations are edited by Prof. Granville Bantock. This version is taken from an album of pieces by the old virginal composer.

BOOKS RECEIVED.

The Celestial Aftermath: A Springtime of the heart and Far-away songs. By Cyril Scott. Pp. 68. Price 5s. net. (London: Chatto & Windus.)

Songs with Music: From a Child's Garden of Verses. By R. L. Stevenson. Illustrated by Margaret W. Tarnes. Pp. 55. Price 2s. 6d. net. (Edinburgh: Messrs. Jack.)

Samuel Coleridge-Taylor, Musician: His Life and Letters. By W. C. Berwick Sayers. Pp. 328. Price 7s. 6d. net. (London: Cassell & Co., Ltd.)

The making of a modern Pianoforte. By Horace Woodland. Pp. 51. Price 1s. 6d. net. (London: John Bale Sons, & Danielsson, Ltd.)

The Jolly Duchess: Harriet Mellon, afterwards Mrs. Coutts and the Duchess of St. Albans. A sixty years' gossiping record of Stage and Society (1777 to 1837).

Charles E. Pearce. Price 16s. net. (Stanley Paul.)

Some Musicians of Former Days; Musicians of Today. By Romain Rolland. Translated by Mary Blaiklock. Price 2s. 6d. each net. (London: Kegan Paul.) [We hope to say more about these valuable essays in criticism later on. Meantime we record our opinion that they are two of the most informing books on musical development that we have ever read.]

Correspondence.

'ENGLISH FOLK-SONG AND DANCE'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The review of the above work which appeared in last month's *Musical Times* calls, I think, for some little defence on behalf of the authors, who, however, make no claim to be excluded from legitimate criticism. The writers of the review, Mr. E. Phillips Barker, no doubt has his own theory how such a book should be written, and he devotes two and a-quarter columns of close print in telling his views. He frankly confesses his own disappointments with the book.

When this disappointment is analysed it chiefly resolves itself (so far as the portion of the book written by myself is concerned) into a regret that the work is not a full treatise on a large and complex subject. Such a full work is within, or outside, the limits of my ability, but the professed scope of the handbook precludes anything more than a slight entrance into the fringe of the subject. For example, the reviewer complains that the Modes are not fully dealt with, and that 'a score of questions which beset the beginner remain unanswered.' No doubt. There are many questions regarding the Modes which puzzle more than a beginner, but which would require a full volume to elucidate! It appears also that 'the part of the work which deals with the classes of folk-song is, for the most part, a catalogue of subjects and songs from which little is to be gathered on the quality of folk-poetry.' There is a good deal to be gathered from the examples and references I give.

Then, again, 'a fuller treatment of the narrative ballad, the chanty, and the carol would have been desirable.' Quite so; but even Mr. Barker cannot put the contents of a gallon jar into a pint bottle! If I am to do so very fully with the narrative ballad, the chanty, the carol; furnish an answer to all the questions which would beset a beginner in regard to the Modes; deal fully with the origin of folk-song (this Mr. Barker gravely tells me 'requires very careful handling'); also if Miss Neil equally to elaborate her portion, our labours might extend through a whole series of the Cambridge Press handbooks. These booklets do not profess to do more than give elementary insight into the subjects they deal with, and judging by the large number of favourable reviews which have appeared, our little work has not failed in the purpose set out to fulfil.

Mr. Barker has been eager to point out what he considers flaws in our little book.

Let me indicate a matter in which he himself is not immaculate, and also remind him that the elementary nature of a reviewer should be not to accuse an author of errors in statements as to fact before being quite sure of his ground.

Mr. Barker's golden rule and not "of Mary obscure qu that occas stand for the older was appa 'Caledoni After this publication (See John 'Scottish said that a 'Niel G. thaniel attached to Mr. Barker involved, theories, clash with views are follow, and who desire guide toward—and with

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Sir,—A University Song and I out a fairly fore and amongst to an ind Indeed, co song and ninety-four eighty-two index, one contrives t in your las on the ma this small that, in sev the accurac Mr. Barker is the same a later and Music' and Museum' w accuracy an Again, t describing t to be dead. my recent t as Manson would have and the Bon ofland, t ballst the Ireland, and perhaps stil song colle concerning for Souther revelation.' written to describes th enough, me naming vill 'a real artis the same m Chippington they are use

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Mr. Barker has not—at least in one instance—followed this golden rule. He says: "Surely it was 'Jumping Joan,' and not 'Joan's Placket,' that was played at the execution of Mary Queen of Scots?" Without entering into the obscure question, What tune (if any) really was played on that occasion, I point out to Mr. Barker that the two names stand for exactly the same air, and that 'Joan's Placket' is the older and more correct one, while 'Jumping Joan' was apparently first given to the melody in Oswald's 'Caledonian Pocket Companion,' about 1760, in Book IX. After this it is found scattered through many early Scottish publications either as 'Jumping Joan' or 'Jumping John.' (See Johnson's 'Scots Musical Museum,' vol. ii., Smith's 'Scottish Minstrel,' &c.) To prevent confusion, I may add that a Scotch reel named 'Loch Earn,' which appears in Daniel Gow's second collection, 1788, and probably by Daniel Gow, had the name 'Jumping Joan' sometimes attached to it in later publications.

Mr. Barker's remarks on folk-song origin are somewhat involved, and though much might here be said to defend my theories, I prefer to let that matter rest. If my opinions clash with his, I cannot help it. I venture to think my own views are sufficiently clearly given for an average reader to follow, and either to agree or disagree with. To that reader who desires an elementary knowledge of folk-song, and a guide towards an extension of such knowledge, I addressed—and with confidence still address—my portion of the work.

FRANK KIDSON.

5, Hamilton Avenue, Leeds.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—At the beginning of this year the Cambridge University Press issued a small manual on 'English Folk-Song and Dance.' This—speaking as one who has throughout a fairly long life interested in comparative folklore and folk-song—appears to me to take a worthy place amongst a series of primers intended to stimulate beginners to an independent study of literature, science, and arts. Indeed, considering that the whole subject of English folk-song and its bibliography has been compressed into ninety-four pages, and that of English folk-dance into eighty-two pages which include bibliography and general index, one can but marvel that this meat-lozenge of matter contrives to contain so much good and fresh nutriment. In your last issue Mr. E. Phillips Barker has dwelt so little on the many virtues, and so much on the shortcomings of this small book, that I should like in justice to point out that, in several instances where the reviewer has questioned the accuracy of the authors, they are right and he is wrong. Mr. Barker does not realise that 'Joan's Placket is torn' is the same tune as 'Jumpin' John' (or 'Joan'), which is a later and Scottish title. A glance at Chappell's 'Popular Music' and Stenhouse's notes in Johnson's 'Scots Musical Museum' would have satisfied him concerning Mr. Kidson's accuracy and the tradition attached to the tune.

Again, the reviewer should have been careful before describing the 'small pipes' as 'an instrument usually stated to be dead.' A few private inquiries, or the consultation of any recent book or article of authority on the bagpipe, such as Masson's (1901), Galpin's (1904), or Fraser's (1907), would have proved to him that, not only in Northumberland and the Borderland, but in Aberdeenshire and other parts of Scotland, the 'small pipes' are alive and 'doing well'; whilst the allied Irish form of bellows-pipe still survives in Ireland, and might be heard daily in Glasgow recently, and perhaps still. Dr. Samuel Reay, the Northumbrian folk-song collector and musician, wrote to me in 1905 concerning a concert of the 'small pipes' which he provided for Southern archaeological friends, 'to whom it proved a revelation.' I have another letter from Northumberland, written to me recently by Dr. W. Hadow. In this he describes the 'small pipes' as still in use, and, curiously enough, mentions by name a notable piper 'living at a mining village called Earsdon.' Dr. Hadow calls him 'a real artist.' Possibly Miss Neal's Earsdon piper may be the same man. Mr. Fraser first heard the small pipes at Chippington in the same county, and Mr. Galpin states that they are used in Northumberland for dancing.

* The ancient Northumbrian bagpipe was in use till the middle of the 18th century, when it was superseded by the 'small pipe.' [L.B.]

As a matter of fact the 'small pipes' having been much improved of late, their popularity has increased, and the Small Pipes Society, which existed until a few years ago, encouraged their use. As to what Mr. Barker, in Miss Neal's case, terms 'an object-lesson in uncritical method' and 'the sheer dyspepsia of Folk Lore,' he has surely overlooked the fact that the writer has presented—for the reader's benefit—a variety of opinions and speculations gathered from sources old and new. Seeing that survivals in folk-custom and art are still shrouded in mystery, it is well that diverse theories should be aired though not necessarily accepted. Mr. Barker has collaborated with Mr. Cecil Sharp in preparing the Introductions to 'The Sword Dances of Northern England.' In these Introductions the religious and magical elements in our folk-dances and mummers' plays are duly set forth, and they are traced to primitive sacramental rites, the sacrifice of the 'Year-Daimon' and fertilisation-ceremonies. There are also quotations from Dr. Frazer's 'Golden Bough,' Mr. Chambers's 'Medieval Stage,' Mullenhoff's monograph, &c. That Mr. Barker should censure another author for indulging in very similar speculations and references suggests Warburton's 'Orthodoxy is my doxy; heterodoxy another man's doxy.' Mr. Barker asserts that nobody but Miss Neal is sure that the sword-dance was originally part of a pageant or mummers' play. Miss Neal would have done well to qualify her statement by 'possibly' or 'probably,' but Mr. Chambers (see 'Medieval Stage,' vol. i., p. 218) appears to be of her opinion, and so is the very eminent Russian authority, Herr Leopold von Schröder, who has honoured me at various times with his correspondence and gifts of books not generally accessible in England. Finally, against such a regrettable slip as 'Plough Monday on the 6th of January' we may set the fact that Miss Neal has done readers a signal service in mentioning such an extremely important contribution to the history of Carol and Dance as the article of Mr. G. R. S. Mead, one of the leading authorities on comparative ancient, and early Christian, religions and literature, who has linked up a traditional Cornish carol with 'The Acts of John,' a document the chief part of which was unknown to modern scholars until the year 1899.—Yours faithfully,

LUCY BROADWOOD.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the review of 'English Folk-Song and Dance' (Kidson and Neal) in your November issue, Mr. Phillips Barker quotes a sentence of Miss Neal's: 'The first sword-dance I saw performed was the Earsdon, which was accompanied by the small-pipes.' He adds: 'If Miss Neal heard an instrument usually stated to be dead, we should expect comment.' I hold no brief for the authors of the book, but when a review is an almost continuous complaint against inaccuracy (the justice of which complaint I do not venture to criticise), one naturally expects the reviewer to be a model of accuracy himself. In this instance, however, his information seems to be from quite unreliable sources. There are between forty and fifty small-pipes players at the present time in Northumberland and Durham. The instrument may be declining, but it is not yet dead, fortunately.—Yours truly,

W. G. WHITTAKER.

4, Granville Road, Jesmond, Newcastle-on-Tyne,
November 5, 1915.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—You have been kind enough to allow me space in your current issue to reply to the critics of my criticism. Much that has been said I am not concerned to answer, because it is all summed up in the formula 'opinions differ.' Mr. Kidson does not perhaps quite realise my main contention, which was that by expansion of the more essential and compression of the less, a more satisfactory survey of his subject might have been achieved even within the present narrow limits. Quite likely, too, we differ on the essential. But he will have it that I indicate an encyclopedic treatment. Well, I admit indicating that he might in my opinion have made things better by allowing himself (to use his own simile), say, an extra gill. Mr. Kidson ranks as an authority: he could therefore presumably have chosen, within limits, his own

measure of brevity. If his judgment was at fault, he can be held more strictly responsible than could the first-comer. Surely this is legitimate. To say that I am 'eager' to find flaws conveys a suggestion of animus in my review which certainly was not there.

There is a lawful satisfaction in getting home on a reviewer for an inaccuracy, even if that does not affect his main position. On the subject of 'Joan's Placket' I freely cry a hit. I do not even mind being lectured about a golden rule I know. I did so far follow it as to turn up what evidence on the point I had accessible when I wrote. Apparently this failed me, and I readily allow Mr. Kidson's great knowledge of old printed music, backed by that of Miss Broadwood, to set me right.

My remark on the small-pipes I uphold. Miss Neal heard them, but a casually-dropped reference which to her readers might be either ambiguous or little more than barren was not enough in the circumstances. A few years ago the sword-dance itself was 'usually stated to be dead,' despite local knowledge and some scattered printed evidence to the contrary. In that sense, justifiably, I think, I used the phrase in my review. But I infer, what I originally suspected, that a more or less vigorous resuscitation of the small-pipes has been proceeding. When I saw the Earsdon dance some years past the instrument was a fiddle, nor was any present or recent connection of a small-pipes player with the team then apparent; further, there seems no evidence that any one of the recorded Durham or Northumberland dances was accompanied by the small-pipes at the time when it was recorded, whatever may be the case now. It is pleasant to learn, even if castigation was intended, that the instrument is in no danger, and I have to thank Miss Broadwood and your other correspondent for the reassurance.

On the question of the dividing line between digestion and dyspepsia in the assimilation of more or less speculative material, and between the critical and uncritical use and quotation of authorities, I must politely but firmly decline to enter, but my critics may rest assured that in these matters I am too old a bird to be caught with chaff.

In view of Miss Neal's communication, I admit that in the matter of some omissions circumstances seem to have been unkind, though I could not easily apportion the residual responsibility.—Yours truly,

E. PHILLIPS BARKER.

426, Woodborough Road, Nottingham.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Will you kindly allow me to reply, very shortly, to the criticism of my part of the book on 'Folk-Song and Folk-Dance' in your issue of November 1? The first thing I did when preparing my part was to write to the secretary of the Folk-Dance Society asking if they had done any research work, and asking for a list of their publications. The secretary replied that the Society had done no research work, and enclosed a printed list of Mr. Sharp's works.

This I carefully included in my account. The copy was sent to the publishers in January, 1913. The final proofs were returned in March or April, 1913.

The publication of this book was held up owing to the War. I think that if Mr. Sharp published other books in the meantime it was the duty of the secretary of the Folk-Dance Society to send word to me, as I said in my letter that I was anxious for my list to be complete.

With regard to the small pipes I can only re-assert that when I saw the Earsdon sword-dance I heard the small pipes played. It was in Northumberland, about five years ago, and the rest of the performance was given by pupils of the Espérance Guild of Morris-Dancers.—Yours truly,

MARY NEAL.

21, Somerset Terrace, W.C.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Looking up past records I find that a letter was received from Miss Neal on October 5, 1912, inquiring what dance publications had been issued by the English Folk Dance Society. A reply was sent to her stating (1) that the E.F.D.S. was not a publishing Society, and (2) that the text-books used by members were in the main

those written by Mr. Cecil Sharp, a list of which was enclosed. Miss Neal expressed no desire that we should keep her informed with respect to future publications; and indeed it did not occur to us that she could be depending upon us for such information, seeing that Mr. Sharp's books were not published privately, but issued in the usual way so that information with respect to them could always be obtained through any of the ordinary channels.

Yours truly,

HELEN KENNEDY,
Hon. Sec. English Folk Dance Society.

73, Avenue Chambers, Vernon Place, W.C.,
November 11, 1915.

THE COUNTRY DANCE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Mr. Cecil Sharp, in his interesting article on the 'Country Dance,' in your current issue, expresses the opinion that the name 'Country Dance' is of English origin and not a corruption from the French 'Contre-danse.' The following facts seem to throw doubt on his conclusions.

(1) The 'Country Dance' had no better claim to spring from the country folk than the Sword or Morris Dances.

(2) The name has the appearance of being a corruption from the French 'Contre-danse,' which does describe perfectly the characteristic movements of this dance in its early form. Many of the terms relating to dancing in use in England in the 16th and 17th centuries, were adaptations, sometimes amounting to gross corruptions, of foreign names. For example:

ITALIAN.	FRENCH.	ENGLISH.
Brando	Brawl	Brawl
Passo e Mezo	Les Bouffons	The Buffons
Cinque passi	Passe Meze	Passy Measure
	Cinque pas	Cinque pace
	Bourée	Bore
	Passépié	Passpy
	Passacaille	Passingale
	Rondo	Round O

3. In Fabritio Caroso's 'Treatise on dancing,' published at Venice in 1581, two dances called 'Contrapasso' are given. The character of these dances strongly resembles that of the early examples in Playford's collection.

The first of these two is for six dancers, three men and three women, who form in a ring, man and woman alternating. After they have made a deep reverence towards the centre, they move round with various steps to the left, and then to the right. This done, they commence a series of contrary motions, the men moving to the right and the women to the left, so that each man dances in turn with each woman until he finds himself back with his own partner. Then follows the 'passaggio incatenato,' otherwise the chain figure. This continues with variations in steps and movements until the dancers unite in a mutual reverence at the finish.

4. The equivalent of 'Contrapasso' in French is 'Contre-danse.' In blazonry the term 'contre-passant' was applied to two animals passing in opposite directions; hence, the connection between the name of the dance and its character is clear.—Yours faithfully,

MABEL DOLMETSCH,
(Mrs. Arnold Dolmetz).

4, Tanza Road, Hampstead,
November 10, 1915.

MUSIC WANTED.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Would you permit me to make an appeal to your readers who are interested in Male-voice choirs? A small choir of thirty voices has been formed in the Devon Company of the Tynemouth R.G.A., and we should be grateful to accept sets of easy, or fairly easy compositions for T.T.B.B. which any of your readers could send us.—Thanking you in anticipation, Yours truly,

SIDNEY SMITH,
Bombardier T.R.G.A.

Tynemouth R.G.A.,
Military Road, North Shields.
November 16, 1915.

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Obituary.

We regret to record the following deaths:

CHARLES FLETCHER, the doyen of Bournemouth musicians, died on October 28. Born in 1846 at Wincanton, Somerset, he undertook the duties of organist at a neighbouring church when only nine years of age. As a young man he resided in Southampton, and was professor of the violin at Winchester College for ten years. Subsequently, ill-health necessitated visits to Brazil, Egypt, and Italy, his appearances in Italy as a solo violinist meeting with marked success. He also played in London with considerable frequency in his earlier days. Later on he went to live at Bournemouth, where he spent an extremely active life both as a teacher and performer, his regular appearances in the latter capacity at the Bournemouth Symphony Concerts being always looked forward to by a large circle of friends. He was one of the founders of the Bournemouth Amateur Musical Society, and was ever ready and willing to assist any local enterprise. Mr. Fletcher was a fine judge of a violin. He had a most charming and sympathetic personality.

JAMES WILLIAM APPLEYARD, of Liverpool, on October 30. A Yorkshireman by birth, Mr. Appleyard had studied the organ under Dr. S. S. Wesley, and upon taking up his residence at Liverpool in 1877 he quickly established a large connection and sound reputation as a teacher of singing and as a choral conductor, in which latter capacity he directed choral societies at Waterloo, Cloughton, Rock Ferry, Bolton, and elsewhere; also the now defunct Liverpool Bach Society, of which Miss Marie Brema was at one time a member.

HENRY R. BIRD, on November 21, from heart failure, at 8, Longridge Road, London, S.W. The news of the death of this well-known and deeply respected musician reached us too late to be noticed fully this month. A full notice of his career and a portrait appeared in our issue for May, 1910.

WALLACE LOWE CROWDY, on October 25, aged fifty-three. For some time he was editor of *The Artist*, and recently he edited the *Musical Standard*. He was the son of the late John Crowdy, who was one of the earliest editors of the *Musical Standard*.

The German papers announce the recent death of **THEODOR LESCHETIZKY**, the widely-known pianist, and teacher of many celebrated players. He was born in Poland on June 22, 1830. We reserve a fuller notice.

THE ROYAL ACADEMY OF MUSIC.

Ada Lewis Scholarships have been awarded as follows: Flauto—Phyllis I. Huxham (of Bideford). Freda M. Swan, Olive A. Groves, Désirée M. McEwan, Lily Hyams and Leslie H. England were very highly commended, and Kathleen M. Carruthers, Olga T. Mills and Frances A. Wilson commended. Singing—Edith M. Bartlett (of South Winstead). Kathleen Hazelhurst was commended. Violin—Harold T. Gilder (of Woolwich). Doris Greenish was highly commended, and Evelyn T. Ruegg was commended. Violoncello—Rachel Cantor (of Brondesbury). Lillie G. Fletcher was highly commended. Organ—Reginald W. Paul (of Bangor, N. Wales). Frederick S. R. Pyle was commended. Thomas Threlfall Scholarship (Organ), awarded to Herman R. Lindars (of Reading); Liszt Scholarship (Piano and Composition), awarded to Frank E. V. Tidmarsh (of Wallington, Surrey). Philip Levi, Gertrude D. Howell, and Evangeline Livens were highly commended, and Gwendda Davies and Hester M. Bolton were commended. The Stainer Exhibition (Organ), awarded to Frederick S. R. Pyle (of W. Kilburn); The Baume (Mann) Scholarship (any branch of music), awarded to Cecil A. A. Corlett (of Douglas, I.O.M.), for Violin Playing. Competitions for three Violin Scholarships are announced. The holders in each case will be entitled to three years' free musical education. The approximate dates are as follows: The Broughton Packer Bath Scholarship, December 13. Charles Oldham Scholarship and the Sainston Scholarship on January 7.

The George Mence Smith Vocal Scholarship (two years) for vocalists, will be competed for on January 7. On this occasion it is open only to female vocalists under twenty-one.

SHAFTESBURY OPERA.

The 'Opera in English' season, which, as we have stated, is under the general management of Mr. Thomas Beecham and Mr. Robert Courtneidge, has met with remarkable success. Since our last record, performances of 'Faust' (Gounod), 'Madame Butterfly', 'La Tosca', 'La Bohème', 'Romeo and Juliet', 'Tales of Hoffmann', 'Cavalleria Rusticana', and 'Pagliacci' have been given. The conductors have been Percy Pitt, Landon Ronald, Harold Howell, and Hamish MacCunn. Not the least of the advantages of the enterprise is the operatic training afforded to many British singers.

London Concerts.

LONDON ORCHESTRAL CONCERTS.

QUEEN'S HALL.

During the past month the Metropolis has been sumptuously provided with first-rate orchestral concerts. The programmes have not brought forth novelties, but all the same they have been attractive. We are compelled to give only brief accounts of the performances of the three orchestras now catering for the public. The Philharmonic Concerts were to have commenced at 8.30 p.m., and the London Symphony at 8 p.m.; but both organizations have bowed to the inevitable and altered the time to 6.15 p.m. Many, perhaps most, of the supporters of these concerts find the early hour convenient, because they are able to be at home in distant suburbs soon after 9 p.m. We think that the experience of the advantage of the early hour will lead to a permanent change of evening concert times. The Queen's Hall Orchestra is not affected, because its Symphony Concerts are always given on Saturday afternoons.

LONDON SYMPHONY ORCHESTRA.

The first concert took place on October 25, and was given at 8 p.m. The programme, which ought to have drawn a larger audience, included the 'Carnaval Romain' Overture, Mozart's Serenade in G for strings, Delius's 'In a summer garden,' and Rimsky-Korsakov's (in the programme it is 'Korsakoff,' but a Russian symphonic suite by any other name would sound as loud) 'Scheherazade' Suite; and Madame Réjane came to recite 'Chantons, Belges, chantons' (Cammaerts and Elgar) in her intensely tragic style. At the second concert, given on November 8, the programme was devoted entirely to Tchaikovsky. A fine performance of the Symphonic Fantasia 'Francesca da Rimini' was the first item, the Violin concerto, with Mr. Arthur Catterall at his best as soloist, was second, and lastly there was the Symphony in E minor.

Mr. Beecham conducted the first of the above concerts, and M. Vassili Savonov the other.

THE ROYAL PHILHARMONIC SOCIETY.

The Royal Philharmonic Society began its 104th season on November 1. The programme was calculated to make such hair as old habitués of these concerts possess stand on end. No symphony, no overture, no concerto—only Russian ballet music and the 'Letter song' from 'Eugene Onegin,' beautifully sung by Miss Mignon Nevada! We had Balakirev's 'Thamar,' Borodin's 'Polovetz dances,' and Stravinsky's 'Petrouchka.' It was all wonderfully well done, and it was specially interesting to hear the last piece without the lure of the ballet to distract attention from the music. Of course a good deal of it is whimsical pantomime music, but its cleverness was a constant fascination. At the second concert, given on November 15, Balfour Gardiner's Orchestral Fantasy was practically a novelty, inasmuch as it has been altered and expanded since it was performed eight years ago. It is full of meat most tastefully prepared, but the meal is unduly prolonged—a criticism so very easy to make. Rimsky-Korsakov's 'Antar' Symphony is a highly characteristic example of this composer's picturesque style, which sometimes seems to be too exuberant by way of noise. It has much charm in its quieter moods. Miss Fanny Davies gave a pleasant performance of Mozart's Pianoforte concerto (K. 453), and the Overtures 'Hebrides' and 'King Lear' were in the programme. Mr. Beecham conducted.

QUEEN'S HALL PROMENADE CONCERTS.

The season concluded on November 11, when the third of the extra matinees was given. In all, sixty-one concerts were given, all but one under Sir Henry Wood. Lack of enthusiasm on the part of the audiences caused the abandonment of some of the novelties promised, and to this reason must be added the dislike of late concerts and dark nights. The later policy of the management was to substitute afternoon for evening concerts on three days a week. Although, as stated, shorn of special attractions, the programmes afforded a comprehensive survey of modern orchestral music, barring that from living German composers. Among the soloists who appeared at recent concerts of the series were Miss Marjorie Hayward, who gave an admirable performance of Mendelssohn's Violin concerto, and Miss Irene Scharrer, who played Tchaikovsky's B flat minor Pianoforte concerto. Let us hope that the next series will take place in happier times.

NEW QUEEN'S HALL ORCHESTRA.

At the second Symphony Concert, given on October 30, 'Die Meistersinger' Overture, the ballet music to 'Rosamunde,' Beethoven's fifth Symphony and Concerto in G major (played most charmingly by Miss Irene Scharrer), Ravel's 'Rhapsodie Espagnole' and 'L'Apprenti Sorcier' (Dukas) were performed. Altogether a good programme, and it drew a large audience. At the third concert, given on November 13, the 'Oberon' and 'Tannhäuser' Overtures, 'Siegfried Idyll,' 'A Dance Rhapsody' (Delius), and Beethoven's seventh Symphony were given. Another item was Haydn's Concerto in D for violoncello, played by that princess of cellists, Madame Guilhaumina Suggia. On both occasions the orchestra proved itself to be supremely good. Sir Henry Wood conducted on both occasions.

CHAMBER CONCERTS.

There has been very pronounced 'liveliness' in the chamber concert world of late, and we regret that pressure on our space prevents us from giving more than a brief summary of the numerous interesting events.

ROYAL ACADEMY OF MUSIC.

A students' chamber concert took place on November 4, when the scheme included three movements from Dvorák's String quintet, and Violin and Pianoforte sonatas by César Franck and by J. B. McEwen.

ROYAL COLLEGE OF MUSIC.

Brahms's Pianoforte quartet in C minor, Beethoven's Quartet in A major, and Ravel's gruesome Pianoforte solo 'Gaspard de la nuit' were the principal features of the chamber concert of November 18.

The Philharmonic String Quartet has been active with a series of Subscription Concerts, which commenced on October 26. The programmes have included Quartets by Smetana (E minor), Franck (with Mr. W. Murdoch at the pianoforte), Schubert (posthumous), Ravel (F), and Arthur Bliss, as well as Frank Bridge's 'Novellettes' and Brahms's Quintet in G.

The London String Quartet has given concerts on October 28, and November 4, 11, and 18, at which some attractive programmes have been played. A new Quartet by Frank Bridge received a first performance on November 4, and proved to be a good example of this clever composer's work. It is an addition to the growing list of chamber music for which we must thank the Cobbett Competition.—On November 11, a new Quartet by Julius Harrison was played,—a Humoresque on 'Widdicombe Fair,' an amusing trifle that was all too short.—Arthur W. Ketelbey's Fantasy for string quartet was heard for the first time on November 18. It is a cleverly written work, with the tonal scale perhaps a little too much in evidence.—The programmes have also included Quartets by Beethoven (E flat), Schubert (A minor), J. D. Davis (G minor), Tchaikovsky (D), and Quintets by Beethoven (C), and Boccherini (E).

The Classical Concert Society has not confined its efforts to chamber music, devoting the third of its series of concerts to works for small orchestra (conductor, Sir George Henschel). The scheme included some delightful music by Corelli, Purcell, Mozart, Monsigny, and Haydn. Among chamber works played at recent concerts by the Society were Delius's Violin and Pianoforte sonata (Miss Mary Harrison and Miss Fanny Davies), Mozart's Quintet in E flat, Mendelssohn's Unfinished Quartet in E, Schubert's Octet, Vaughan Williams's String Quintet, Eugene Goossens's Suite for violin, flute and harp, and Taneiev's Quintet for pianoforte and strings. Mr. and Mrs. Alfred Hobbday gave a concert on November 9, when Trios by Dunhill, Jongen, and Bax were admirably performed. Mr. George Parker sang some clever new songs by John Ireland, and three rousing 'Songs of War' by Martin Shaw.

At the Leighton House Chamber Concerts November 5 and 19, excellent performances have been given of McEwen's 'Biscay' Quartet and Schumann's Pianoforte Quintet (London String Quartet and Miss Fanny Davies), and Mozart's and Dvorák's Pianoforte Quartets in E minor and B flat respectively (the Belgian Quartet and M. Joseph Jongen), and Frank Bridge's Phantasy Quartet.

The invariably interesting South Place Sunday Concerts have included in their recent programmes Quartets by Mendelssohn (D), Charles Wood (F), Borodin (A), Schumann (F); Trios by Schumann (F), Sterndale Bennett (A); Violin and Pianoforte sonatas by Grieg (G), Brahms (D minor), and Bach (C minor); Mozart's Divertimento in B flat, and B. Hollander's Septet. It should be noted that until further notice the South Place Concerts will take place at 3.30.

OTHER CONCERTS AND RECITALS.

ROYAL CHORAL SOCIETY.

This Society gave its first concert of the 1915-16 series on the afternoon of November 6. 'Elijah' was the choice, and once again it proved attractive. The choir seems to keep up its numbers fairly well. The performance fully maintained the reputation of the Society. The principal soloists were Miss Ruth Vincent, Miss Phyllis Lett, Mr. Ben Davies, and Mr. Thorpe Bates. Sir Frederick Bridge conducted, and Mr. H. L. Balfour was as usual at the organ.

ALEXANDRA PALACE CHORAL AND ORCHESTRAL SOCIETY.

Although driven from the Palace by the exigencies of the War, it is gratifying to record that this Society keeps its flag flying. On October 23, at the Northern Polytechnic, a large section of the choir gave an excellent performance of 'Israel in Egypt' under the inspiring baton of Mr. Allen Gill. Madame Laura Evans Williams, Miss Mary Fielding, Miss Mabel Corran, and Mr. John Booth were the soloists. As the orchestral platform at the Polytechnic will not accommodate the whole of the huge choir, the members take it in turn to sing at concerts.

A feature of the concert given at the Royal Albert Hall on Sunday, October 31, was Rachmaninov's Symphony in E minor. This is one of those sane works that please musicians as well as ordinary concert-goers. Mr. Land Ronald conducted a fine performance.

Mr. Charles J. Bishenden gave a concert at the small Queen's Hall on October 28 in aid of the British Musicians' Pensions Society.

M. Alfred Marchot, a Brussels violinist, gave a recital at Steinway Hall on November 16. He was associated with M. Arthur de Greef in a fine performance of César Franck's Sonata.

ÆOLIAN HALL.

Mr. Mark Hambourg, at his second pianoforte recital on October 30, played Liszt, Schumann, and Grieg pieces, and two movements of Glazounov's Sonata in E minor, in his wonderful way. On November 16, at his third recital, Chopin was the speciality. Here again he was individual and original.—M. Benno Moiseivitch gave a Schumann

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Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

So far Birmingham has been well supplied with grand opera in English, for immediately after the visit of the Harrison-Frewin Opera Company, the Moody-Manners Opera Company gave a week's operatic season at the Bordesley Palace Theatre from October 25 to October 30. The principal interest was centred in the revival of Balfe's opera 'The Puritan's Daughter,' in which both Madame Fanny Moody and Mr. Charles Manners took part. There was also a revival of Saint-Saëns's Biblical opera 'Samson and Delilah,' the title-parts being admirably sustained by Mr. Walter Hyde and Miss Phyllis Archibald. The other operas in the week's repertory were 'Carmen,' 'The Daughter of the Regiment,' 'Lily of Killarney,' 'Rigoletto,' and 'The Bohemian Girl.' The conductor was Mr. Aymler Buest.

The Royal Carl Rosa Opera Company visited the Prince of Wales Theatre, giving a week's operatic season from November 15 to November 20, the principal revival being Verdi's 'Aida,' finely staged. Offenbach's 'Tales of Hoffmann' is now one of the most attractive works in this Company's repertory, and was given twice during the week with an excellent cast of principals which included Mesdames Julia Caroli, Muriel Terry, and Beatrice Miranda, and Messrs. Wegener, Hedden Foster, and Frederick Clendon. 'Cavalleria Rusticana' and 'Pagliacci' formed an excellent dual bill, the other operas submitted during the week being 'Carmen,' with Miss Christine Oliver in the part of Carmen, and 'Faust,' with Miss Dorothy Robson as Marguerite. The conductors were Mr. Walter van Noorden and Mr. Eugene Goossens.

The first of two orchestral concerts promoted by Mr. Richard Wassell in aid of the Prince of Wales's Fund was given in the Town Hall on October 23, under Mr. Wassell's able conductorship. In addition to the orchestra, the massed male-voice choirs—the Blackheath Prize Choir, the Brockmoor Prize Choir, the Clark Street Adult School Prize Choir, and Mr. Wassell's Male-Voice Choir—forming about 200 voices, conducted by Mr. Ernest Parker, also took part in the concert. Another attraction was the excellent singing of the Birmingham Choral Union Ladies' Choir. The massed choirs realised a voluminous and rich tone in their praiseworthy performance of well-known part-songs, and the Ladies' Choir, forming a body of fine voices, quite distinguished itself; the only regret one felt was that its contributions were too restricted. The orchestral items included Sir Edward Elgar's 'Wand of Youth' Suite, No. 2, from which four numbers were given, two movements from Tchaikovsky's fourth Symphony, Massenet's 'Scènes Pittoresques,' and the Overtures, 'William Tell,' 'Merry Wives,' and 'Fra Diavolo.' Mr. C. W. Perkins opened the concert with an organ recital. Mr. Wassell realised some capital effects with his orchestra.

The Birmingham Choral and Orchestral Association gave for the first concert of its season at the Town Hall on October 30 a concert-version of Edward German's tuneful and sparkling opera, 'Tom Jones.' Mr. Joseph H. Adams conducted a remarkably successful performance; indeed, the enthusiasm of the audience was so great that nearly all the important numbers had to be repeated. Madame Florence Parkes-Darby gave the part of Sophia with distinction, aided by a voice of resonance and purity of timbre. Mr. Charles Till presented Tom, the hero of the story, and Mr. Frank Macnamara ably sustained the part of Squire Western, which is written for a baritone voice. Miss Ethel Austen was Honour (the maid).

Madame Clara Butt, England's great contralto, appeared at the Town Hall on November 2, attracting an enormous audience; indeed, many were unable to procure admission. Her glorious voice was heard in all its richness and fulness in Saint-Saëns's 'Mon cœur s'ouvre à ta voix,' from 'Samson and Delilah,' and Liddle's 'Abide with me.' Other songs followed, and the encores almost constituted a programme in themselves. With Madame Clara Butt were associated Miss Perceval Allen, Mr. John Booth, and Mr. Dawson Freer (vocalists), Miss Edie Marr (pianoforte), Miss Anne Godfrey

recital on November 6. Fine technique was evident, and the interpretation was nearly always arresting.—M. Kalman Ronay gave his second concert on November 16. The Hon. Mrs. R. H. Lyttelton again assisted, and Miss Ada Forrest sang. Nicholas Gatty's Sonata in G for violin and pianoforte was a welcome exhibition of this composer's ability.—Mlle. Berthe Bert (pianoforte) and M. Dettmar Dressel (violin) performed on November 18. The César Franck Sonata was well, if not strikingly, played.—Miss Mathilde Verne gave a notable orchestral concert on November 19. Two new pieces, 'Night in the Desert' and 'In the Bazaar,' by Hamilton Harty, were performed. Miss Verne played with fine taste Beethoven's C minor Pianoforte concerto and the Introduction and Allegro Appassionata, Op. 92, of Schumann.

The students of the Etlinger Operatic and Dramatic School were very well employed on November 3 at Paddington in giving in English an excellent performance of Paër's light opera 'Il Maestro di Cappella.' On November 17 a setting of 'The Jackdaw of Rheims' for baritone solo and orchestra, composed by Philip Williams, was performed.

A Chopin programme played by M. de Pachmann on November 3 drew and held the attention of a large audience at Queen's Hall. Those who went to see rather than hear were not disappointed.

On November 4, at the residence of the Marchioness of Waterford, in Upper Brook Street, a presentation consisting of an illuminated address and a purse of gold was made to Mrs. C. Milligan Fox, the founder of the Irish Folk-song Society. The event was a well-merited public recognition of inestimable and unsparing service.

The Royal College students' and professors' orchestra performed at the College on November 5. Mr. Edward German's Symphonic-poem 'Hamlet' was given under the composer, and Glazounov's Sixth symphony was another important number. Sir Charles Stanford conducted.

The War Emergency Concerts, under Mr. De Lara, are still pursuing their course. All British is the key-note of this scheme. On November 11 Mr. Hobday (viola) with Mrs. Hobday (pianoforte), and Mr. Foster Richardson (vocalist), gave an attractive selection. Mr. De Lara explained that a prize of £10 offered for Chamber music conceived to comment on and illustrate a story (say episodes in the Faust legend), was intended to help British composers to give more attention to characterization.

On November 13 Dr. Yorke Trotter (London Academy of Music) gave at Æolian Hall one of his interesting demonstrations of what is called the 'Rhythmic method' of teaching. Small children provided illustrations in a remarkably clever way.

Miss Thelma Bentwich, a young 'cellist of considerable ability, made her first public appearance on November 16 at the Grafton Galleries. She is a decided acquisition.

Suburban Concerts.

The Wimbledon '1914' Choral Society gave its second concert on November 9. Two works by Sir Hubert Parry, 'The Nativity' and 'Blest Pair of Sirens,' were produced, the composer being present. Another item was the 'Marching song' from 'War and Peace' (Parry), sung by the choir. The vocal soloist, Miss Ethel MacLelland, was very successful. The Overtures, 'Prometheus' and 'Anacreon,' were played by the full orchestra. Dr. G. Coleman Young, the conductor, had an enthusiastic welcome from the audience. A section of Dr. Walford Davies's Auxiliary Male-Voice Choir lent valuable assistance.

(violin), Mr. Mavon Ibbs (organ), and Mr. Harold Craxton (accompanist).

On November 4 Mr. Max Mossel gave his first Drawing-room Concert of the season in the Grosvenor Room, Grand Hotel, before a somewhat scanty audience. Miss Irene Scharrer, always a favourite with local audiences, was the principal artist, upon whom devolved the greater part of the work, associated with her being Miss Ada Forrest, vocalist, and the Belgian violoncellist, M. Maurice Dambois. The concert opened with Chopin's Pianoforte sonata in B minor, Op. 58, composed in 1844, dedicated to Madame la Comtesse E. de Perthins, magnificently performed. She also played four of Scarlatti's Sonatas, Schumann's 'Traumeswirren,' Liszt's 'Gnomesreigen,' and other pieces with perfect mechanism and finish. Mr. G. H. Manton ably accompanied.

Mr. Appleby Matthews's Birmingham Choir gave an invitation concert in the Exhibition Gallery of the Birmingham Royal Society of Artists on November 6, after which a collection was made in aid of the funds for the entertainment of wounded soldiers in the various hospitals. The principal novelty consisted of a performance of four of Brahms's Trios for female voices, accompanied by two horns and harp, the vocalists being the ladies of Mr. Matthews's choir. They also contributed Von Holst's third group of the 'Rig Veda' songs, with harp accompaniment (Mr. Charles Collier). The ensemble of these examples presented many difficulties, which were not all overcome; perhaps an extra rehearsal with the instrumentalists would have avoided the shortcomings. The mixed choir, on the other hand, gave an artistic and impressive performance of Elgar's beautiful part-songs, 'The shower' and 'Love's Tempest.' Mr. Charles Collier, one of the best harpists in the country, contributed a brilliant solo, and Miss Kathleen Washbourne played a Violin concerto by Bach skillfully. Mr. Matthews conducted.

Mr. Frank J. Beech's Ladies' Grecian Choir gave its seventh annual concert at the Town Hall on November 6, in aid of the Children's Hospital Building Fund. On November 5, the Birmingham Police held their fiftieth annual concert, at which the Police Band took part, the solo vocalists being Miss Ada Forrest, Miss Dorothy Webster, Mr. Frank Mullings, and Mr. Robert Radford. Mr. George Atkinson proved an able accompanist as usual.

Under Messrs. Dale & Forty's management a splendid pianoforte and violin recital was given in the Town Hall on November 11 by M. Vladimir de Pachmann and M. Eugene Ysaÿe. The hall was crowded out in spite of the wretched night, and those present were rewarded by a concert that will linger in the memory. M. Pachmann, the foremost interpreter of Chopin's pianoforte works, restricted his efforts to rather a poor selection of Chopin; indeed, the four encores were the best things he did, for they included the Nocturne in D flat, most exquisitely played. M. Ysaÿe played for upwards of an hour without interval, the only concerted piece being a Sonata by Veracini for violin and pianoforte, M. Theo. Ysaÿe, brother of the violinist, officiating at the pianoforte. Madame Stralia, an Australian prima donna, the possessor of a voluminous and brilliant voice, was the only vocalist.

The Birmingham Symphony Orchestra, conducted by Mr. Julian Clifford, held its second orchestral concert of the season at the Town Hall on November 13, a feature of attraction being the performance of Sir Edward Elgar's beautiful 'Carillon,' the poem, 'Sing, Belgians, sing,' being recited by Miss Marie Brema with great dramatic fervour. The Orchestra has certainly greatly improved since Mr. Julian Clifford undertook the conductorship. Mr. Arthur Cooke, our well-known local pianist, introduced a brilliant work by Liapounov, a Rhapsody on Cossack themes, Op. 28, written for pianoforte and orchestra. Mr. Cooke played with great brilliance and power. The vocalist was Mr. William Hayle.

At a farewell meeting held at Aberdeen Mr. W. T. Clemens was presented with various gifts on the occasion of his departure to begin his duties in connection with his new post as conductor of the Glasgow Choral Union. There was a representative gathering of notable Aberdeen folk.

BOURNEMOUTH.

The management of the Bournemouth Winter Gardens shows no evident signs of reluctance in pursuing the bold policy which has always characterized its efforts in the past. It is greatly to be hoped that the public's response will be adequate, but it must be confessed that vacant places at the concerts are more numerous than they were even a year ago. It would be strange, on many counts, if the attendances were not thinner than usual. Even though serious financial losses should be incurred, however, it is understood by many who have most closely studied the interests of the town that no short-sighted view must be taken by those who control our musical arrangements. Looking at the matter as a purely business proposition, it is as plain as a pikestaff—except to a few persons who are patently blind to facts and deaf to all reason—that if Bournemouth's exceptional musical facilities are in any way curtailed, then not our municipal music only, but even the very prosperity of the town itself is calamitously threatened; the reason for this being that Bournemouth's one outstanding asset which alone differentiates and singularises her from all other seaside resorts is the wonderful musical enterprise that has had the major share in building up the fortunes of the place.

Although, as has been said, audiences are ruling somewhat smaller than one would wish, still the Symphony Concerts have not in the main lost any of their popularity. We should they, so long as both the programmes and the playing maintain so high a standard as has been the case this season. Mr. Dan Godfrey and his fine orchestra have been doing magnificent work in none too easy circumstances, and the greatest credit is due to all concerned for such excellent results. Among the many attractive compositions that have recently been performed, we would single out the following for notice on account of their exceptional interest: 'Carnaval Romain' Overture (Berlioz); Symphony in B minor (Borodin); 'The Marriage of Figaro' Overture (Mozart); Symphony in D (Brahms); Nocturnes, 'Nuages' and 'Fêtes' (Debussy); 'Cockaigne' Overture (Elgar); Solemn Melody by Walford Davies (first performance at these Concerts); Introduction to Act 3, 'Lohengrin,' and 'The Mastersingers' Overture (Wagner); and Gliese's Symphony in E flat. At Symphony Concert No. 3, Mr. Hubert Bath conducted the first provincial performance of his 'African Suite.' The soloists have been Miss Norah Blaney, who revealed herself as a resourceful pianist in Beethoven's G major Concerto; Mr. Arnold Trowell, in a beautiful performance of Dvorák's 'Cello concerto; Miss Olive Byrne, whose excellent technical attainments very successfully overcame the intricacies of Henselt's Pianoforte concerto. This, the first performance of the work at Bournemouth, was an event of more than passing interest for the reason that M. Savonov conducted the composition in question; his share in the proceedings was, of course, carried out in the most exemplary fashion. Finally, on November 11, Miss Ivy Angove undertook the solo part in Glazounov's Violin concerto, negotiating its difficulties in a very satisfactory manner.

The other serial concerts—the Monday 'Specials'—have been somewhat variable in character. One or two of the concerts have dropped a little below the average level of interest, but on the whole the works brought forward have justified their inclusion. Such compositions as the Bach-Abert Prelude, Chorale, and Fugue, the well-known Bach Aria (on the G string), Wagner's 'Flying Dutchman' Overture, and 'Siegfried Idyll,' Mozart's G minor Symphony, Grieg's four Norwegian Dances, and Delibes's 'Coppélia' ballet excerpts are, of course, items that may always be reckoned upon to evoke manifestations of pleasure. Other features at these concerts were the singing of two of Elgar's 'Sea-Pictures' by Miss Violet Oppenshaw, the possessor of a very charming voice; a sparkling performance by Miss Norah Blaney of Saint-Saëns's G minor Pianoforte concerto; a neat and refined interpretation by Messrs. Whitaker, Solomon, Riviere, and Wolters, members of the orchestra, of three movements from Mozart's String quartet in D major (No. 21); and an expressive performance by Mr. Hend Wolters (principal 'cello) of Bruch's 'Ave Maria' for violoncello and orchestra. On November 15, Mr. Manitto Klitgaard was heard to good effect in an aria by Luzzi ('Ave Maria') and the song, 'When the King went forth to war,' by Koenemann, while the orchestra played

(Continued on page 745.)

The M

Writ

LONDON

SOPRANO.

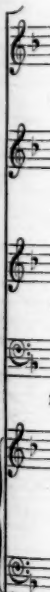
ALTO.

TENOR.

BASS.

ACCOMP.

(For practice only.)



The M

Echo-Song.

December 1, 1915

A FOUR-PART SONG.

Written by FELICIA HEMANS.

Composed by OLIVER KING.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante moderato.
mf

SOPRANO.
In . . thy cav-ern-hall, Ech - o! art thou sleep - ing? By . . the

ALTO.
In thy cav-ern-hall, Ech - o! art thou sleep - ing? By the

TENOR.
In thy cav-ern-hall, . . Ech - o! art thou sleep - ing? By the

BASS.
In thy cav - ern-hall Ech-o! art thou sleep - ing? By the

Andante moderato. ♩ = 63.
mf

ACCOMP.
(For practice only.)

pp

fountain's fall, Dream - y si - lence keep - ing. In . . thy cav - ern-hall,

pp

fountain's fall, . . Dream - y si - lence keep - ing. In thy cav - ern-hall,

pp

fountain's fall, Dream - y si - lence keep - ing. In thy cav - ern-hall, . .

pp

fountain's fall, Dream - y si - lence keep - ing. In thy cav - ern-hall,

pp

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Ech - o! art thou sleep - ing? By ... the fount-ain's fall, Dream - y si - lence
 Ech - o! art thou sleep - ing? By the fount-ain's fall, . . Dream - y si - lence
 Ech - o! art thou sleep - ing? By the fount-ain's fall, Dream - y si - lence
 Ech - o! art thou sleep - ing? By the fount-ain's fall Dream - y si - lence
 keep - ing. Yet one soft note borne from the . . shep-herd's horn, . .
 keep - ing. Yet one note borne from the shep-herd's horn, . .
 keep - ing. Yet one soft note borne from the shep - herd's horn, from the
 keep - ing. *Poco più animato.* Yet one soft note borne from the
 yet one soft note borne from the . . shepherd's horn . .
 yet one note borne from the shepherd's horn . .
 shepherd's horn, yet one soft note borne from the shep - herd's horn, from the
 shepherd's horn, yet one soft note borne from the

from the shep-herd's horn, . . . Wakes thee, *accel.*
 from the shep-herd's horn, . . . Wakes thee, *accel.*
 shep-herd's horn, . . . from the shep-herd's horn, . . . Wakes . . . *accel.*
 shep-herd's horn, . . . from the shep-herd's horn, . . . Wakes thee, *accel.*

accel. Ech o! . . . in - to mu - sic leap - ing, in - to mu - sic leap - ing, *accel.*
 Ech o! . . . in - to mu - sic leap - ing, in - to mu - sic leap - ing, *accel.*
 thee, Ech o! . . . in - to mu - sic leap - ing, in - to mu - sic leap - ing, *sfz*
 wakes thee, Ech o! . . . in - to mu - sic leap - ing, in - to mu - sic leap - ing, *sfz*
accel.

Tranquillo. ing, Strange, sweet Ech o! in - to mu - sic . . . leap - ing, Then the
 ing, Strange, sweet Ech o! in - to mu - sic leap - ing, Then the
 mu - sic leap - ing, Ech o! in - to mu - sic leap - ing, Then the
 mu - sic leap - ing, in - to mu - sic leap - ing, Then,
Tranquillo. = 63. *p* *f*

Allegro.

woods re-joyce, . . . Then glad sounds are swell-ing From each sis-ter-voice, Round thy
woods re-joyce, . . . Then glad sounds are swell-ing . . . Round thy
woods re-joyce, . . . Then glad sounds are swell-ing From each sis-ter-voice Round thy
then . . . the woods . . . re-joyce, Then glad sounds

Allegro. ♩ = 69.

rock - y dwell - ing; Then the woods re-joyce, . . . Then glad
rock - y dwell - ing; Then the woods . . . re-joyce, . . . Then glad
rock - y dwell - ing; Then the woods re-joyce, . . . Then glad
are swell - ing From each . . . sis-ter-

sounds are swell-ing From each sis-ter-voice . . . Round thy rock - y dwell -
sounds are swell - ing Round thy . . . rock - y dwell -
sounds are . . . swell - ing . . . Round thy . . . rock - y dwell -
voice Round thy rock - y dwell -

ing; And their sweet-ness fills . . . All the hol-low hills, . . . their
 ing; And their sweet - ness fills All the hol-low hills, . . . their
 ing; And their sweet - ness fills . . All the hol - low . . hills, . . their
 ing; And their sweet . . ness, their sweetness fills . . All the hol - low hills, their

sweet-ness fills . . . All the hol-low hills . . . With a thou-sand,
 sweet - ness fills All the hol-low hills . . . With a thou - sand,
 sweet - ness fills . . All the hol - low . . hills With a thou - sand,
 sweet . . . ness fills . . All the hol - low hills With a

Slower.
 thou - sand notes, of one life tell - ing! *pp* Soft - ly min - gled
 thou - sand notes, of one life tell - ing! *pp* Soft - ly min - gled
 thou - sand notes, of one life tell - ing! *pp* Soft - ly min - gled
 thou - sand notes, of one . . life tell - ing! *pp* Soft - ly min - gled
Slower.
pp

Tempo lmo. *mp*

notes, of one life tell - ing. Ech - o! in my heart

notes, of one life tell - ing. Ech - o! in my heart . .

notes, of one life tell - ing. Ech - o! in my heart . .

notes, of one . . life tell - ing. Ech - o! in my heart . .

Tempo lmo. *mp*

Thus deep thoughts are ly - ing S - lent and a - part, Bur - ied, yet un - dy - ing,

Thus deep thoughts are ly - ing Si - lent and a - part, Bur - ied, yet un - dy - ing, *mf*

Thus deep thoughts are ly - ing Si - lent and a - part, Bur - ied, yet un - dy - ing, Till

Thus deep thoughts are ly - ing Si - lent and a - part, Bur - ied, yet un - dy - ing, *mf*

Poco più animato. *mf*

some gen - tle, gen - tle tone wakening hap - ly one, . . .

some gen - tle tone wakening hap - ly one, . . .

. . . some gen - tle tone wakening hap - ly one, Calls a thousand forth, Till

Poco più animato. some gen - tle, gen - tle tone, Calls a thousand forth,

some gen - - tle, gen - tle tone Calls a thou-sand forth . . .

some gen - - tle tone Calls a thou-sand forth . . .

. . . some gen - tle tone Wakening hap - - ly one, Calls a

some gen - tle, gen - - tle tone, Calls a

This system contains the first four staves of the musical score. The first two staves are vocal parts with lyrics. The third staff continues the vocal melody. The fourth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

like . . . thee re-ply - - ing, Calls . . . a

like . . . thee re-ply - - ing, Calls . . . a

thou-sand forth, . . . like . . . thee re-ply - ing, . . . Calls . . .

thou-sand forth, . . . like . . . thee re-ply - ing, Calls a

This system contains the next four staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics are repeated with some variations. The key signature remains one sharp (F#) and the time signature is 4/4. There are 'accel.' markings above some of the notes in the piano part.

accel.

thou - sand, . . . a . . . thou sand forth, . . . like thee re - ply . . .

accel.

thou - sand, . . . a . . . thou sand forth, . . . like thee re - ply . . .

accel.

. . . a thou - sand, a . . . thou-sand forth, . . . like

accel.

thou - sand forth, . . . a . . . thou-sand forth, . . . like

accel.

tranquillo. *pp*

- ing, Strange, sweet Ech - o! e'en like thee . . re - ply - - ing.

tranquillo. *pp*

- ing, Strange, sweet Ech - o! e'en like thee re - ply - - ing.

tranquillo. *pp*

thee re - ply - ing, Ech - o! e'en like thee re - ply - - ing.

tranquillo. *pp*

thee re - ply - ing, e'en . . . like thee re - ply - - ing.

tranquillo. $\text{♩} = 63.$ *pp*

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McGregor
(vocalists

(Continued from page 736.)

with marked ability such attractive music as Schumann's Overture, Scherzo, and Finale, Saint-Saëns's tone-poem 'Le Rouet d'Omphale,' and Suite (No. 2), 'Carmen' (Bizet).

The remaining concerts have not been very numerous, but in each case due appreciation has not been wanting. Of primary importance was the Elgar concert on October 23, when the distinguished English composer was present to conduct his Violin concerto and the now famous 'Carillon.' Mr. Albert Sammons, the soloist in the former, came with a big reputation for his reading of this work: it is by no means an exaggerated one, for finer playing or a more impressive interpretation nobody could wish to hear. Mr. Carl Liten recited the 'Carillon' with an impassioned forcefulness, which, however, did not cause us to forget the more subtle reading of Madame Réjane. In both these items Sir Edward Elgar at the helm was sufficient to ensure adroit and authoritative performances, and other Elgar pieces were conducted by Mr. Godfrey with no less success. The crowded attendance at a Pachmann recital on October 30 was not unexpected, and although all the pianist's performances were not of equal excellence, the smaller Chopin pieces were played as only he can play them. A strong contrast was provided exactly a week later in Sapellnikov, whose robust, vigorous style was a splendid foil to Pachmann's daintiness and grace. It only remains to record a lecture on November 9 by Mr. Percy A. Scholes, which had for its subject 'How to listen to an orchestra,' amplified by illustrations by the Municipal Orchestra, and an Orchestral Concert on November 12, at which Madame Ada Crossley was the special attraction.

The only concert unconnected with the Winter Gardens calling for mention was one recently given at St. Peter's Hall by Madame Frey, a Belgian violinist and a pupil of Ysaye, who has resided for some years past in this town.

Reference to the death of Mr. Charles Fletcher, one of Bournemouth's leading musicians, will be found in another column.

BRISTOL.

There was a large attendance at the Church of St. Mary Redcliff on October 25, when Mr. R. T. Morgan, organist of the Church, gave a recital in aid of the National Institute for the Blind for work amongst our blinded sailors and soldiers. He introduced in his programme appropriate compositions by blind English musicians, there being a Voluntary in G minor by John Stanley, who was blind from infancy and was appointed organist of the Temple Church in 1734, as well as movements by blind living organists, Alfred Hollins and W. Wolstenholme. The different compositions were effectively interpreted by Mr. Morgan.

A concert in connection with the Wesleyan Home Mission was held at Red Cross Street Hall on November 3, and a numerous audience appreciated the efforts of Mrs. George Heming (sister of Madame Clara Butt), vocalist, Miss Lynette Hulme (pianoforte), and Miss Helen Cavell (violin).

Bristol Sunday Society determined to give only one concert during the present season, and this was held on October 31, at the Empire Theatre. The orchestra comprised thirty competent players, under the direction of Mr. W. C. Ace. Some highly interesting compositions were presented, a stirring programme terminating with Riviere's March, 'Honour to the Brave.'

At St. Nicholas Church, in association with the Dedication Festival, on November 10, Mr. Arthur S. Warrell gave a recital of organ music by modern British composers. Selections from the works of Sir Hubert Parry, Sir Charles Stanford, Dr. Basil Harwood, Dr. Charles Wood, Luard-Selby, and Healey Willan were admirably performed. The church choir sang with effect Stanford's anthem 'The Lord is my Shepherd' and Naylor's anthem 'Behold, God is great.' A collection was made in aid of the Organists' Benevolent League.

The annual concert at Stoke Bishop Hall took place on November 16, Mr. F. S. Sage having undertaken the arrangements. As upon former occasions, there was a pleasant miscellaneous selection, those who now took part being Miss Gladys Yeo, Miss M. Boyce Jones, Mr. G. W. McGregor, Mr. Stuart W. Smith, and Mr. C. Thomas (vocalists), Miss Dorothy Godwin (harp), and Mr. Sydney J.

Bayliss (pianoforte). Two recitations were given by Miss Margaret Langdon. A large audience evidently greatly appreciated the manner in which the programme was presented. It was decided to appropriate the whole of the proceeds of the concert to the British Red Cross Society.

CAMBRIDGE.

Cambridge musicians are doing their best to counteract any war depression there may be, and following the lead of the University Musical Society are showing considerable activity this term. This Society has already held one concert on November 3, when Beethoven's Septet and Schubert's Octet were performed, and on December 3 it is giving Bach's 'Christmas Oratorio.' Judging by the support shown at the first concert the season promises to be a most successful one both financially and musically. The membership of the University Musical Club keeps up wonderfully well, and the Club continues to hold the weekly concerts every Saturday.

On Saturday, October 30, the Grimson Quartet, with the help of Mr. Draper as clarinetist, gave a most enjoyable performance at Newnham College of Brahms's Clarinet Quintet and McEwen's String Quintet in A major. Fog unfortunately delayed the performers on their journey from London, and they had consequently to omit from their programme Mozart's Clarinet Quintet. Mrs. Haydn Inwards gave a pianoforte recital of works by Bach, Beethoven, Chopin, Schumann, and Debussy on November 9, and on November 23 another recital composed entirely of Chopin's works. On November 24, in Clare College Hall, Mr. Cedric Sharpe and his father, Mr. Herbert Sharpe, of the Royal College, gave a Pianoforte and 'Cello sonata recital when they played Sonatas in F major by Brahms, A major by Boccherini, and G minor by Rachmaninov.

DEVON AND CORNWALL.

PLYMOUTH.

Success, artistic and financial, generally attends the efforts of the Plymouth Orpheus Male Choir. With a vacation of only a week or two, it meets for practice every week in the year and often several times a week, and the result of this serious application to work is heard in its very fine ensemble and vocal blend, its intelligent comprehension and natural expression of emotional feeling, and in many other features which mark a choir as cultured and well-trained. Mr. David Parkes, the conductor, at the first concert for this season, on October 20, produced some very fine singing from his forces of about ninety voices. A large proportion of members being dockyard employés and members above military age the choir has not suffered depletion to any serious extent. The choral fantasia, 'Cyrus in Babylon' (Boulanger) was dramatically performed, Neumann's 'The rising storm' was given with descriptive effects, and in contrast with these were two part-songs by Hatton, and others by Sullivan, German, and Brahms. The proceeds, amounting to over £45, were given to Red Cross funds, though profit was not the main objective. Since the War began the choir has raised hundreds of pounds for war purposes. At this concert assistance was given by Mr. Albert Sammons (who played the first movements of the Elgar Violin concerto for the first time at Plymouth), Miss Dorothy Webster, and Signor Lenghi Cellini (vocalists), and Miss Esmé Beringer (reciter).

Mount Gold Ladies' Choir gave a good account of itself on November 10, when at a concert for war funds it brought forward part-songs with good sense of rhythm and light and shade. Mr. N. H. R. Normington conducted, and among the items were Vincent's 'Blow, soft winds' and 'A sailor lad's song,' and a Berceuse by Tilby.

The Plymouth Madrigal Society (conductor, Dr. Harold Lake) and the Y.W.C.A. Choir (conductor, Mr. Douglas Durston) have both re-started work, and may be expected to give performances shortly, and Dr. Weekes's Orchestral Society has resumed rehearsals. The Plymouth Co-operative Society, under its Education Department, has made a commendable new departure this winter by providing in its syllabus and weekly lectures, &c., several performances by local orchestras, under the avowed conviction that music should have a definite place in the education of its members. The first concert, given by the band of the

R.G.A., on November 6, was a great success. Mr. R. G. Evans, conductor, skilfully varied the programme with popular and high-class music, and the immense audience was very appreciative.

OTHER DEVONSHIRE TOWNS.

The Wednesday and Saturday popular concerts which have been tried experimentally by the management of the Torquay Municipal Pavilion have increased noticeably in public favour, and Mr. Basil Cameron retains a high tone in the orchestral music. On October 16 pieces by German and Mendelssohn were played, Mr. Barry Squire gave violin solos, and the vocalist was Mlle. Juliette Autran. The prospectus of the new series of weekly symphony concerts, inaugurated on November 11, excludes modern German music but also entirely ignores British music. The enterprising manager, Mr. Austin Wilshe, reports that business this year is in excess of that of the corresponding period of last year, and no doubt the Western Queen of watering places will this winter be patronized by many who have been in the habit of going abroad at this season. At the inaugural concert the symphony was Tchaikovsky in E minor, and Mr. Arnold Trowell with the orchestra played Haydn's 'Cello concerto in D. An excellent programme, excellently played, on November 15, represented Wagner, German, Gounod, and Tchaikovsky.

A conspicuous feature of a chamber concert at Barnstaple, on October 27, and at Exeter on the following day, was César Franck's Sonata for violin and pianoforte, played by Mrs. Hall Parby and Dr. H. J. Edwards. The pianist also played music by Debussy and Liszt, and a group of the Chopin pieces with which he invariably delights a musical audience. Miss Phyllis Lett sang songs by Handel, Lully, Weckerlin, Georges Hué, Granville Bantock, Wilkinson Stephenson, and Shapiro.

At a recital at Seaton on October 31, the organist was Mr. C. R. Mason. Brother Ernest Newlandsmith played violin pieces, and the Rev. R. Spurrell sang bass solos. The band of the Wessex R.A.M.C. was the chief attraction at a concert at Teignmouth on November 11.

CORNWALL.

St. Austell Glee and Madrigal Society, on October 17, sang choruses from 'Messiah' and 'St. Paul,' and Elgar's 'It comes from the misty ages,' conducted by Mr. C. L. Forrester, at a Red Cross effort. Miss Violet Trenberth was the soloist in Mendelssohn's 'Hear my prayer.' Centenary Wesleyan Choir, conducted by Mr. F. Everson Luke, sang anthems and choruses at Camborne on October 28; and Pool Male Choir sang well-known pieces, on October 30, at Penmarth, including 'By Babylon's wave,' 'Comrades' song of hope, 'Peace to the souls of heroes,' and 'Crossing the plain.' The cantata, 'From sowing to reaping,' was sung on November 7 by Tywardreath Wesleyan Choir, with Mr. C. S. Edwards at the organ; and vocal quartets, sung by Miss Ruth Donald and Messrs. J. Body, F. Curnon, and Joseph Roberts, were a conspicuous feature of a concert at St. Hilary on the same date.

Members of the Royal Fusiliers Band assisted at a recital of French music at Falmouth on October 27, when Mr. Ewart West was the organist; and Mr. Tregoning (Launceston) gave an organ recital at Ashwater on November 11, assisted by Miss Lewis (violin) and Miss Tregoning (vocalist). In aid of Belgian soldiers a concert was given at Bodmin on November 3 by M. Richard Debever (violinello), Mlle. de Jahlem, Messrs. H. S. Lockett, and A. B. Hawke (vocalists), twenty Geisha girls trained and led by Miss Meta Hawke, Miss V. Richards (pianoforte), and Mr. W. Tickell (entertainer). During the week beginning November 15 concerts were given throughout Cornwall under the management of Mr. Charles Saunders by a Butt-Rumford concert party consisting of Miss Mary Fielding, Miss Clara Robson, Messrs. Charles Saunders and Joseph Farrington, vocalists; Miss M. Mercer, reciter; and Mr. Lewis Powell, pianist. On the first two dates the Town Hall at Penzance was crowded. The proceeds were for the Red Cross funds.

DUBLIN.

In addition to the Rathmines and Rathgar Operatic Society, a new musical combination, entitled the Metropolitan Operatic Society, has been started at Dublin. The former Society is under the conductorship of Mr. C. J. Fitzgerald, and two operas are now in rehearsal, both by Gilbert and Sullivan, namely, 'Iolanthe' and the 'Yeomen of the Guard.' Mr. O'Brien's Society intends to open the season with Balfe's 'Bohemian Girl' and Wallace's 'Lurline.'

Two most successful Red Cross concerts, in aid of the funds of the County Wexford Motor Ambulance at the Front, were given at the Athenæum, Enniscorthy, on November 3. All the artists gave their services gratuitously, and Dr. Grattan Flood kindly officiated as conductor and accompanist. A matinee was given at three o'clock and the evening concert at eight o'clock. There were excellent houses, although the reserved seats were five shillings. The final tableau, introducing Elgar's 'Land of Hope and Glory,' was admirably produced.

Mr. Joseph O'Mara and his Opera Company opened a two weeks' engagement at the Gaiety Theatre, Dublin, on November 22. Among the operas new to Dubliners were Puccini's 'Madame Butterfly' and Marchetti's 'Ruy Blas.'

On Monday, November 8, the chamber music recitals commenced at the Royal Dublin Society's Hall. The Brodsky Quartet, with Mr. Hatton occupying Mr. Carl Fuchs's place, received a cordial reception. Last year owing to Dr. Brodsky's enforced absence, the Quartet did not appear at these concerts. The programme was Haydn, Op. 17, No. 5, in G; Novacek, Op. 13, in C; and Beethoven, Op. 130, in B flat. On November 15 Mr. Alfred Hollins gave an organ recital at which he played a new 'Theme with variations and fugue' of his own, and concluded his programme with a brilliant transcription of the 'Tannhäuser' Overture. On November 22 the Wessely Quartet played Haydn, Op. 76, No. 4, in B flat; Beethoven, Op. 59 No. 1, in F; and Glazounov's 'Novellettes,' Op. 15.

On November 6 the first performance at Dublin of Elgar's 'Carillon' was given at a semi-private meeting of the Students' Musical Union of the Royal Irish Academy of Music, conducted by Mr. John F. Larchet.

On November 14 a series of Orchestral Concerts was commenced at the Ancient Concert Rooms, conducted by Mr. Nabarro, the musical director of the Gaiety Theatre. The orchestra, consisting of about thirty performers, played amongst other works a selection from 'Cavalleria Rusticana' and extracts from Tchaikovsky's 'Pathetic' Symphony. Miss Josephine Wilson and Mr. Val Collins were the solo vocalists.

A successful performance of Liza Lehmann's 'In a Persian Garden,' with an address on the Poem by the Rev. E. Savell Hicks, was given in the Unitarian Church on November 18. Miss Barbara Florac, Miss Edith Mortier, Mr. Robert Harrison, and Mr. T. W. Hall were the vocalists, and Mr. C. W. Wilson the organist.

Our local musical Societies are all in abeyance for the time being, and the only concerts given are for war charities.

EDINBURGH.

On October 30 M. Jean Marcel, 'cellist, and Mr. Hedmont, the operatic tenor, gave a chamber concert. To hear the latter as a *lied* singer was a pleasant surprise to many. Glasgow Orpheus Choir gave a concert in the Central Halls on the same evening. The ballad concert of the season, viz., the Railway Guards' Concert on November 2, introduced to Edinburgh M. Dubin, Russian tenor; Madame Feltesse, Belgian soprano; Signor Lorenzi, harpist; and Miss Marion Beeley, contralto. M.M. Vsäye and De Greef gave a memorable reading of Franck's Sonata for violin and pianoforte on November 3. Mendelssohn's Variations Seriesues was the other number. November 6 drew the usual crowded house to hear Madame Clara Butt and her party, including Misses Marr, Allen and Godfrey, and Messrs. Booth, Freer, and Harold Craxton. The Franco-American soprano, Madame Adèle-Braun, appeared at Central Hall Concerts on the same date. Paterson & Sons' orchestral season opened on November 8 with Mlynarski back at the conductor's desk. A Schubert Symphony and Stravinsky's

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'Petrouchka' were the orchestral numbers of importance, and M. Jean Vallier, a French baritone, created quite a furore with Massenet's 'L'Air des étoiles' and 'The Calf of Gold' from Gounod's 'Faust.' Prof. Tovey, who is doing so much along educational lines, gave a lecture to the Bach Society on the works of the great Cantor on November 13. Rubinstein, the Polish pianist, made his début at Edinburgh on November 16 with Tchaikovsky's Concerto No. 1 and César Franck's 'Les Djinns.' He secured an instantaneous success, and is spoken of as a new individuality in interpretation.

GLASGOW.

At the Royal Fine Art Institute's weekly chamber concert on November 11, Mr. Philip Halstead and M. Arthur de Greef, the Belgian pianist, were associated in some excellent playing of duets. An innovation so far as these concerts are concerned was the performance of choral music, on this occasion by the Glasgow Orpheus Choir (Mr. H. S. Robertson), whose fine singing greatly surprised and delighted the audience. In the very carefully chosen programme it was rather curious to find Lahee's 'The bells' first favourite.

Departing from usual custom the Choral and Orchestral Union opened its season with a Saturday popular orchestral concert on November 6. There was a crowded audience, and M. Mlynarski received a particularly warm welcome. The personnel of the Scottish Orchestra has changed somewhat since last season, but as a whole the band is a fine one, as was evidenced at the opening concert. Mr. Horace Fellowes, the leader of the first violins, who was soloist, gave a most meritorious performance of Mendelssohn's Violin concerto. The programme of the first Tuesday concert (November 9) provided some striking contrasts, as for example an Overture in D by Boccherini, Schubert's Symphony in C, Elgar's 'Pomp and Circumstance' No. 3, and the last scene from Stravinsky's ballet 'Petrouchka.' The last-named work, given here for the first time, was excellently handled by M. Mlynarski, but it left the audience with somewhat divided opinions. M. J. Vallier, the Belgian singer, made his first appearance at these concerts and achieved the instant and striking success which his artistic performance thoroughly merited.

At the second concert, on November 16, Mr. Leonard Borwick made a very welcome reappearance, giving in conjunction with the Scottish Orchestra a superb reading of Brahms's second Pianoforte concerto in B flat. His group of solos in the second part of the programme included compositions by Scriabin, Palmgren, Medtner, and Rachmaninov. Stanford's fourth 'Irish Rhapsody' in A minor was brought to a first hearing at Glasgow, and in it and the Air and Variations from Tchaikovsky's third Suite in G the playing of the band was on the highest level. On November 17, the first of the Corporation Orchestral Concerts was given at the City Hall before a very large audience. The programme was on popular lines, and included a repetition from the previous evening of Stanford's fourth 'Irish Rhapsody,' Mendelssohn's Violin concerto (again played by Mr. Horace Fellowes), an Andante for flute, harp, and orchestra by Mozart, and the Overture to 'The Flying Dutchman.'

It is gratifying to find that the Glasgow Choral Festival of last May was so successful, despite existing conditions in the country, as to leave the committee with a fair balance on the right side. It has been decided to proceed with the 1916 Festival on similar lines to that of 1915, viz., the Children's Choirs, Female-Voice Choirs, and solo-singing classes.

The concert by Madame Stralia and MM. Ysaye and Puchmann attracted, as was to be expected, an enormous audience to St. Andrew's Hall on November 19. The arrangement of the programme whereby each performer began and completed his or her part at one appearance was unusual, making as it did a separate violin, vocal, and pianoforte recital in miniature, but the course adopted served admirably. M. Ysaye played a Sonata by Veracini, two of the performer's own compositions, a Havanaise by Saint-Saëns, and a Ballad and Polonaise by Vieuxtemps, while M. Puchmann contributed in inimitable style five well-known Chopin numbers. Madame Stralia, the Australian prima donna, showed fine vocal gifts in her singing of a Cavatina by Rossini and an Air from Puccini's 'Madame Butterfly.' Each performer conceded the usual encore numbers.

LIVERPOOL.

With M. Savonov as conductor, and M. Benno Moiseivitch as solo pianist, at the third Philharmonic Concert on November 2, our thoughts were mainly directed to modern Russian music of the programme order as exemplified by Tchaikovsky's fifth Symphony, and pieces by two distinguished pupils of Rimsky-Korsakov, viz., Glazounov's Prelude from the 'Medieval Suite' (Op. 79), 'Isle of Love,' and Liadov's Legend 'The Enchanted Lake.' The Prelude is a powerful work in which storm and stress give place to a flowing melody associated with happy lovers. An obvious feature of the music is its masterly orchestration. Liadov's Legend is less definite in plan, and in its frankly impressionistic style is distinctly modern in expression. To those who only know Liadov's pianoforte music, his orchestral Legend revealed a new personality. Mendelssohn's 'Midsummer Night's Dream' Overture did not, however, suffer by comparison, exquisitely played as it was and lovingly conducted by M. Savonov. M. Moiseivitch as the exponent of Schumann's Pianoforte concerto has been heard here to greater advantage. It was a rather cold, if brilliant performance. His solos, especially a Toccata by Zsolt, a Hungarian prisoner of War now interned at the Alexandra Palace, more fully exploited his tremendous technical powers. The choir sang extremely well in Stanford's part-song 'Corydon, arise,' in which the musician effectively handles the rather questionable ethics of Corydon's advice to Phyllida. The singing indeed was a delightful feature of the programme, as was also the extemporised prelude played on the pianoforte by M. Savonov in order to give the singers their key-note. It was by no means a procession of mere 'common chords.'

The chief interest of the fourth Philharmonic Concert on November 16 undoubtedly lay in M. Savonov's interpretation of his pupil Scriabin's Symphony No. 1, in E minor, Op. 26, of which the first five movements were played (omitting the choral Finale). Devoid of the complexity and ultra-modernity of Scriabin's later works, this Symphony is extremely beautiful music, abounding in lovely themes and rich colourings. The Scherzo is especially captivating. For her principal solo Miss Isolde Menges cannot be commended for choosing Dvorák's tedious Violin concerto in A, Op. 53. It is dull, heavily-scored music, which does not suit the player's delicate lyrical tone and wonderful mechanism, which were more favourably exhibited in her shorter pieces played to Miss H. McCullagh's pianoforte accompaniment. In his vocal solos, Mr. William Samuelli, the able opera baritone, did not enhance his good voice and fervent style by his proneness to vibrato and occasional uncertainty of intonation. His best song was Gounod's 'Dio Possente.' The choir, which has been singing especially well this season, was heard with pleasure in the effective harmonies of Elgar's part-song, 'O happy eyes.'

The first concert this season of Mr. Vasco V. Akeroyd's Symphony Orchestra was given in the Philharmonic Hall on October 26, the programme containing three outstanding features in Elgar's 'Carillon,' in which the poem was recited in English by Miss Lucy Nuttall; Rachmaninov's Pianoforte concerto No. 2, in which M. Moiseivitch's powers found a suitable medium; and Charpentier's Suite 'Impressions d'Italie,' music which is not of the vital order. Besides reciting Cammaerts's poem, which in English loses some of its essentially French charm and intensity, Miss Lucy Nuttall well displayed her contralto voice in Saint-Saëns's hackneyed 'Softly awakes,' which has lately been sung to death hereabouts. At the second concert, on November 9, Mr. Akeroyd conducted a conscientious performance of the 'Eroica' Symphony, which was followed by Liszt's 'Mazeppa,' very well played by the excellent orchestra of seventy-five. The vocalist was Signor Medina, a powerful tenor with an intensely dramatic style.

At the third of Mr. Adrian Boult's popular orchestral concerts on November 3 a distinctly improved audience in point of numbers was noticeable. The programme contained a judicious blend of old and new, for Mr. Boult believes in providing some of the 'new' for the musicians in his audiences, which latter include many to whom even the 'old' is new. Purcell's Hornpipe in E minor from the harpsichord music as arranged 'with doubles for a consort of instruments' by Mr. H. C. Colles comes pleasantly in both categories, and this extremely clever and

animated arrangement found instant favour. An early work of Arensky's, the *Intermezzo* in G minor, is a fascinating little piece which threw up in strong relief the deeper qualities of César Franck's *Symphonic Variations* for pianoforte and orchestra, the solo part in which was admirably played by our clever local pianist, Mr. Frank Bertrand, who had previously given an exhibition of his powers in Beethoven's *Pianoforte concerto No. 3*, in C minor. The concert commenced with Haydn's *Symphony in B flat*, No. 9 of the *Salomon* set, and the vocalist was Miss Norah Dall, who used her rich young voice artistically, especially in Gluck's 'Divinités du Styx.'

M. de Pachmann has twice visited Liverpool recently. On October 27 he played a curiously assorted selection, and on November 14, when he appeared along with M. Ysaÿe (but not in collaboration) at a Red Cross Concert, the eccentric Russian played Chopin pieces with his usual phenomenal dexterity and usual drollery. M. Ysaÿe brought forward two works of his own, notably a muted 'Rêve d'Enfant,' and the great Belgian violinist played with all his old mastery. The space between the pianist and the violinist was most successfully filled by Madame Elsa Stralia, an operatic soprano whose splendid voice and training were shown in Rossini's florid 'Bel raggio,' sung with abounding fluency and ease. The singer was no less arresting in a simple ballad, and made a highly favourable impression. The pianoforte accompaniments were played by M. Theo. Ysaÿe with the art which conceals art.

Three concerts devoted to 'Old English music and dances, and musical instruments,' were given by Mr. Arnold Dolmetsch and family on October 30, November 1 and 2, under the auspices of the Liverpool Music Teachers' Association, the Sandon Club, and the Corporation of Liverpool, the latter occasion being the inaugural lecture of the fifty-first series of Free Lectures in the Picton Hall.

At a concert given in the Collegiate School on October 23 in aid of the Pervyse Field Ambulance, Dr. Pollitt contributed several interesting organ solos, including his *Organ sonata* in C minor, and other features of the programme were the songs composed by Mrs. George Imlach, a local amateur, and sung by Mrs. M. K. Church.

Madame Clara Butt drew a large, if not overflowing, audience to the Philharmonic Hall for the concert directed by the resourceful Mr. Percy Harrison on November 3, when the great singer was found in her finest form. Miss Perceval Allen, Mr. John Booth, Miss Edie Marr (solo pianoforte), and Miss Anne Godfrey (solo violin) also assisted, and Mr. Harold Craxton was an able accompanist.

The members of the Rodewald Concert Club reassembled in the Yamen Rooms on December 25, when Dr. Brodsky received a significantly warm welcome. With the accession of Mr. Walter Hatton, in place of Mr. Carl Fuchs, who is still languishing in internment in Germany, the Brodsky Quartet exhibited all the old perfection of ensemble associated with its name, and the performance of Haydn's *Opus 20*, the delightful Verdi Quartet, and the great Beethoven B flat Quartet, Op. 130, was a feast of good things.

Sir Walter Parratt paid one of his too rare visits to Liverpool on November 18, in order to open the new Rushworth & Dreaper concert-organ erected in the Liverpool Institute, Mount Street. The instrument is erected as a memorial to those old boys of the famous local school who have laid down their lives for their country, and is largely a gift of an unknown donor. The gallery which has been built for the organ, bearing the inscription 'Patriæ qui vitam consecraverunt sodalibus et honore sodales,' was subscribed for by the present boys of the school. Sir Walter's programme ranged from Bach and Scarlatti down to modern examples of French and Belgian organ-music.

The O'Mara English Opera Company, conducted by Mr. Oreste Sanfilippo, fulfilled a week's engagement at the New Brighton Winter Gardens, commencing October 25, and the familiar operas, very well put on, included 'Faust,' 'Carmen,' 'Lily of Killarney,' 'Lucia di Lammermoor,' 'Madame Butterfly,' 'Cavalleria Rusticana,' and 'Pagliacci,' from which list it would appear that 'Tannhäuser' and 'Lohengrin' are enjoying a rather welcome rest at present. The company included Miss Florence Morden, a soprano of exceptional gifts.

The interest of the popular Saturday Musical Evenings in the Picton Hall has been well sustained, and the players

engaged by Messrs. Rushworth & Dreaper have lately included Mr. John Dunn (solo violin), and Miss Marguerite Stilwell and Mr. Joseph Greene, two well-known local pianists. The Gitanas Ladies' Choir, conducted by Madame Maggie Evans, which won a first prize at the Bangor National Eisteddfod, gave great pleasure by its singing on October 23, and vocal soloists have included Miss Emily Breare and Mr. Charles Tree.

MANCHESTER AND DISTRICT.

The progress of the season is witnessing the emergence of the Saturday 'Proms' orchestral concert audience on to a definitely higher plane than it has hitherto occupied. The quality and design of the programmes are fully equal to the Hallé items on Thursday evenings, but the prices are lower, and as the area of the public appealed to is far greater than can be the case earlier in the week the attendances are larger. Probably the perception of some such results led Beecham so to arrange matters that, broadly speaking, the standard works, symphonic and other, should be played to the larger audiences, leaving more of the novelties to the older established and longer experienced Hallé audience on Thursdays. In this systematic correlation of the two schemes controlled by the Hallé executive it is to be found the greatest hope for the future both for the public and for the orchestras. The inclusion of symphonies in their entirety has proved completely successful, and it may be hoped that Sir Henry Wood and Mr. Brand Lane will not be slow to follow with a systematic rather than an occasional use of symphonic works. The Brand Lane programmes are always appetising, but are they invariably nourishing? A sound, healthy body musical cannot be built up, much less acquire full vigour, unless the solids exceed the sweets.

Beecham the impresario, the ultra-modernist, the apostle of the Russian and French ballet, we have come to know pretty thoroughly, but Beecham the symphonist has been an unknown factor in our calculations until recently. To the interpretation of German symphonic music, and to Bach *Concerti grossi*, he brings an athletic spring and vivid fancy possibly native to his genius, possibly due to his immersion in ballet music with its quick, nervous, ever-pulsating rhythm. He is easily the most meticulously fastidious rhythmical master who has been to Manchester, and many of us are finding a grace of outline and buoyancy of feeling in, say, Schumann and Mozart, where formerly we have only had ponderous presentations,—solid, massive, majestic, no doubt, but lacking those penetrating, illuminating flashes which only come from those endowed with imaginative powers of a high order.

Balakirev's 'Thamar,' and a selection from Pavlov's 'Daphnis and Chloe,' make one wonder as to the artistic justification of concert-performances of ballet music, where the eye cannot aid the ear. Perhaps we are nearer to it than we sometimes think, but for the great mass of public taste which cannot afford to support highly paid ballet artists, the only hope of a full appreciation is to be found in the association of cinema and orchestra; that it will come, is as certain as to-morrow's sunrise.

Another facet of Beecham's musical nature is being slowly revealed; it will be generally conceded that the art of orchestral accompaniment is the most difficult part of a conductor's task, and some possess the almost uncanny instinct of sensing the soloist's every caprice. The complete responsiveness of the band is also another factor. Basing a judgment on Beecham's work in the Franck Variations played by William Murdoch, the Dvorák Concerto for cello played by Dambois, and the Tchaikovsky Concerto played by Brodsky, one inclines to the view that this is not the strongest side of his art, although on these three occasions there was a marked growth towards a more complete control.

The first choral evening, on November 4, left one with very mixed feelings. It was described as a 'unique choral programme,' and consisted of Handel's Coronation anthem 'The King shall rejoice,' Verdi's 'Stabat Mater,' Debussy's 'Blessed Damsel,' Bach's 'Come, Jesu, come' (in the edition edited by Sir Henry Wood), Ethel Smyth's 'Hey, Nonny No' and 'Sleepless Dreams,' and finally Liszt's Psalm xliii.,—the first real attempt to get out of the old routine groove: an attempt, too, at the representation of many varied types of choral expression.

The singing of about forty ladies in Debussy was the most unimaginative experience conceivable; oh! the pity of it, for Beecham and his men lavished their art on the wonderful orchestration, and Miss Marianne Weber Delacré was the very embodiment physically and emotionally of the Blessed Damozel. I cannot recall any more complete identification of a singer with her part. It did not matter a rap that she sang a French text and the choir an English one; she lost herself in her task, and one could only marvel at the sheer beauty of her art.

In the last season or two the orchestra and choir sometimes have had joint rehearsals, but not on this occasion, although there were such intricate things as Dr. Ethel Smyth's 'Hey, Nonny No' and 'Sleepless dreams.' This is simply to invite misunderstanding, and in 'Hey, Nonny No' the orchestra had finished before the choir had time to sing its final word, 'Fools!' All the same the choir seemed to sing things like this and the Liszt Psalm xiii. with greater zest than most of its work, the Psalm also furnishing a triumph for Mr. Frank Mullings. Mr. Beecham rightly decided against the employment of all the voices in some of the works performed, although utilising full strength in Handel, Bach, and Ethel Smyth. There was however a noticeable lack of nicely-adjusted balance in the Bach antiphonal phrases.

The concert of November 11 was notable for the Bach 'Brandenburg' Concerto in F major, for Dr. Brodsky's fine playing of the Tchaikovsky Violin concerto (already mentioned), but especially for John B. McEwen's 'Grey Galloway,' a splendid specimen of orchestral atmosphere and quite the most interesting novelty of the English school heard so far this season. Dr. Ethel Smyth's 'Bo'sun's mate' Overture did not enhance the impression formed the week before as to the distinctive character of her work, and certainly gained nothing from her conducting. Vallier aroused much enthusiasm, aiding his singing by finely restrained dramatic gesture. Beecham's fondness for a suave opening item in his programmes was again exemplified in the choice of Méhul's 'Two blind men of Toledo' Overture, which was quite new to Manchester audiences.

The Committee for Music in War-time, under Mr. Sydney H. Nicholson's lead, is endeavouring to establish a choral body which shall keep alive works such as are often heard at the Cathedral festivals. A series of weekly (Tuesday, being market-day) lunch-hour concerts, 1.10 to 1.50, have also been established, and on November 16 a most efficient small body of string-players gave Mozart's 'Eine kleine Nachtmusik.'

On November 10 the Manchester Vocal Society, under Mr. Herbert Whittaker, inaugurated a departure from its accustomed style of programme which must be accounted a complete success so far as it went. Mr. Walter Mudie placed at its disposal the string players of his orchestra, modestly filling in wind harmonies on the pianoforte. The work chosen was 'A Tale of Old Japan,' and the unwonted accompaniment stimulated the choir to singing of a warmer and less restrained type than has hitherto been the case. The Society has good solo resources which were adequately employed. The string players also gave, under Mr. Mudie's direction, a Grieg Suite and Grainger's 'Molly on the Shore.' Many of the smaller choral works with an orchestral accompaniment within the resources of these players can be brought to a hearing if only this co-operation be maintained.

Pachmann and Sáyve have played recently in sonatas and solos at practically every town in Lancashire of any size, but it has remained for Mr. Brand Lane and the Hallé Society to enable the public to hear them in association with other orchestras. Both play under Sir Henry Wood's conductorship after Christmas, and on February 3 Pachmann plays under Beecham the Chopin Concerto which he gave on his initial appearance at Manchester many years ago.

Chamber music is returning from its recent exile. The Ancoats and Bowden Societies have been the only ones to 'carry on' under war conditions, but have now been joined by the Brodsky group, and recently there is news that the Catterall Quartet (already well established at Birmingham, though mainly based on Manchester) will play here for the first time on December 6.

The Bowdon concert on November 6 brought the London Quartet for the first time into our musical life. Memories of the fine French quartets were at once brought to mind, and possibly the presence of Mr. H. Waldo Warner

(who had considerable experience last winter with French players and methods) as the viola player may contribute not a little to this feeling. Mr. Sammons a few days earlier had revealed the main features of his style in association with Savonov in Beethoven Sonatas.

As at the Bowdon concert, a larger audience than at any chamber-music attendance last year was found at the first Brodsky Quartet concert on October 23. After the semi-starvation of last winter our public is determinedly ravenous. Brodsky and Forbes played together in the new Delius Sonata, which Brodsky's pupil, Catterall, had introduced to us last winter. To hear, as we often have, Brodsky in Tchaikovsky and then in Delius is to realise his quite uncommon powers of adaptability, for hardly any of Brodsky's characteristics of style are called for in the Delius Sonata. But before all else Manchester's debt to Brodsky and his associates is for the revelation of the later Beethoven Quartets, which were comparatively unknown here a score of years ago.

Forbes has a distinct bent for a similar pioneer work, and on November 10 at the Ancoats series gave the most complete selection from the mature pianoforte pieces of Scriabin which we have yet had at Manchester.

NEWCASTLE AND DISTRICT.

The Clara Butt concert, under the direction of Mr. Percy Harrison, which was given in the Town Hall, Newcastle, on Thursday, November 4, was well attended, but as it has already been reported from various parts of the country there is no need for further details. The principal event of the month was the visit of the British String Quartet, to Darlington, Bishop Auckland, and Middlesbrough. At Darlington, on Tuesday, November 16, it provided the whole programme for the Chamber Music Society which holds its concerts at Polam Hall. The works performed were Ravel's Quartet in F, the Allegretto from W. H. Reed's Quartet in C, Air with Variations and Scherzo from Mendelssohn's Op. 81, and Brahms's Quartet in C minor, Op. 51, No. 1. As the scheme of these concerts is rather unusual, the constitution and working of the Darlington Chamber Music Society may be helpful in the formation of similar Societies in other districts. It has been in existence for several years, and is now established on a firm foundation. The concerts are held at Polam Hall, a large boarding school for girls where music is made a special feature in the education and training of the pupils. A committee formed partly from the staff of the school and partly from outside drew up a circular and appealed to the music-lovers in the district for subscriptions, the amount of which was fixed at half-a-guinea per member. Five concerts of chamber-music are given each season, for which each subscriber receives a serial ticket. The use of the large dining hall of the school, including a grand pianoforte, is given by the principals, in return for which the upper forms have the privilege of attending the concerts at a reduced rate. Weekly classes are held at which the girls study beforehand the works that are given, and, where procurable, they are provided with miniature scores, which are analysed and the various features of the music made familiar to them. We believe these conditions are unique, but there is no reason why every school of reasonable size should not make similar arrangements. Its educational value is enormous, and the progress made by the pupils in musical appreciation and score-reading is most marked. Such a complex work as Ravel's Quartet in F given at this concert was followed with the greatest ease and the keenest enjoyment. By consulting with other Societies in the district it is generally possible to get one or other of the best quartets at considerably less expense than would be involved in direct engagements. One concert of the five is given by the musical staff of the school, at which seldom-heard works are produced. That on December 2 will include Bach's Concerto in C major for three pianofortes and strings. The same composer's D minor Concerto for this combination has been previously given, and also his Concerto in C minor for two pianofortes. These are delightful works, and well within the capacity of pianists of sound rather than brilliant technical attainments.

At the Auckland Society's concert on November 17 the same Quartet, with the assistance of Mr. Paul Kilburn as second viola, gave Mozart's Quintet in C major. For quartet they played Reed's Allegretto, Percy Grainger's 'Londonderry air,'

and his lively 'Molly on the shore,' and Debussy's Quartet in G minor. At the concert the choir also took part, singing unaccompanied part-songs by Kilburn, Bantock, and a set of Choral Waltzes by Johnson. Miss Caroline Hatchard was the vocalist, and she sang Bishop's 'Tell me, my heart,' Sullivan's 'Where the bee sucks,' and songs by McEwen, Phillips, Massenet, and Tchaikovsky. Dr. Kilburn conducted. Mr. Paul Kilburn acted as pianoforte accompanist.

At the chamber concert of the Middlesbrough Musical Union, held in the Wesley Hall on November 18, the same programme was repeated, with the exception of the choir and the exchange of Dvorák's E flat Quartet for the Debussy item.

NOTTINGHAM AND DISTRICT.

The season of the Nottingham Sacred Harmonic Society was opened on November 4 by a performance of 'Elijah.' The soloists were Miss Laura Evans-Williams, Miss Helen Blain, Mr. Webster, and Mr. Charles Mott, who were assisted by Miss Jennie Bentley, Miss Evelyn Armstead, Mr. G. A. Allen, and Mr. H. G. Chapman in the concerted numbers. The choral numbers were admirably presented. The attendance however was hardly encouraging, despite the reputation of this Society in this particular work. Mr. Allen Gill was the conductor, and Mr. Wynne Reeves led the orchestra.

On November 7, Mr. Bernard Johnson introduced Glazounov's Pianoforte concerto in F minor to a Nottingham audience at his organ recital, when the solo part was admirably played by Miss Irene Truman, the orchestral parts being performed on the organ. Included in the same programme were César Cui's 'Berceuse,' Saint-Saëns's 'Le Cygne,' and Gailman's Sonata in D minor.

The Long Eaton Orchestral Society gave its first concert on November 9, under the conductorship of Mr. F. Mountney. The band was heard to advantage in Weber's 'Euryanthe' Overture, vocal items were charmingly sung by Miss Lucy Nuttall, and Mr. Philip Cathie was heard with pleasure in violin solos by Bach and Randegger.

At the Halifax Place Mission, Elgar's 'Light of Life' was the work selected for the Choir Festival on November 21, when the solos were ably performed by Miss E. Warner, Madame Ethel Parkin, Mr. Franklin Pearson, and Mr. T. Pattison Stoton. Mr. C. E. Blyton Dobson presided at the organ, and Mr. E. M. Barber conducted.

At the Choir Festival of the Canaan Church, Nottingham, on November 14, Gaul's 'Holy City' and Spohr's 'God, Thou art great' were performed. The vocalists were Madame Jennie Bentley, Madame F. Farnsworth, Mr. Moss, and Mr. C. Keywood. Excellent audiences and a careful performance were the main features of the Festival.

YORKSHIRE.

LEEDS.

The Leeds Bohemian Concerts began on November 10 what promises to be a very successful season, with a goodly list of subscribers and a series of excellent programmes. That of the first concert consisted of three modern Pianoforte trios: Arensky in D minor (Op. 32), Saint-Saëns in F (Op. 18), and Brahms in C (Op. 87), of which Messrs. Cohen (violin), Hemingway (violin), and Herbert Johnson (pianoforte) gave readings that were characterized at once by sympathy and fire.

A visit from Sir Edward Elgar gave especial distinction to the opening concert of the Leeds Choral Union on November 17, when he conducted a programme consisting entirely of his own music, 'Caractacus' being the principal work, coupled with his two most recent compositions, 'Carillon' (recited by Mr. Carlo Liten) and 'Polonia,' Miss Lillian Stiles-Allen, and Messrs. H. Brearley, Heyner, and Hayle were the principals in 'Caractacus,' of which an admirable performance, equally good in spirit and in letter, was given.

The Saturday Orchestral Concerts began their season on October 30, 'under a cloud' in a meteorological sense, since the room was enveloped in a thick fog, which made the large attendance the more remarkable. Mr. Fricker conducted some more than creditable performances, the chief feature of the programme being Rachmaninov's fine Pianoforte concerto

in C minor, the solo part in which was most brilliantly played by Mr. Arthur Rubinstein, who, since his appearance at these concerts a year ago, has had many admirers at Leeds. The 'Scotch' Symphony was well played, and very enjoyable, and the rest of the programme was on equally familiar lines. At the second concert, on November 20, the 'Eroica' Symphony was the central feature, while Miss Agnes Nicholls's artistic singing of some interesting solos gave distinction to the event, and attracted a very large audience. Two of the mid-day recitals which are such a pleasing feature of Leeds University life have already taken place. On November 2, Mr. Lloyd Hartley gave a pianoforte recital at which he played Beethoven's early Sonata in C minor (Op. 10, No. 1), Franck's fine 'Prelude, chorale and fugue,' a 'Dumka' by Tchaikovsky, and a Rhapsody by Dohnányi,—a programme deserving record on account of avoidance of the stereotyped features of pianoforte recitals. On November 16 Mrs. J. W. King gave a programme of French songs by Weckerlin, Massenet, Delibes, Godard, Debussy, and Saint-Saëns. A week of 'condensed opera'—two operas every evening!—by the Turner Opera Company (November 15), is the only other musical occurrence of any importance at Leeds.

BRADFORD.

On October 29 the second of the Subscription Concerts took place, the artists engaged being M. Sapellnikov, who played some Chopin pieces very finely, with breadth and fire; Mr. Arnold Trowell, who gave an interesting Violoncello sonata by Valentini; Miss Mignon Nevada, and Mr. Lenghi-Cellini. At the third concert, on November 19, M. Savonov conducted the 'Eroica' Symphony and some Russian works, including a memorable performance of Tchaikovsky's 'Francesca da Rimini.' On November 6, Mr. Julian Clifford conducted the first concert of the Permanent Orchestra's season. Miss Margaret Collins was the soloist in Liszt's 'Hungarian Fantasia' for pianoforte and orchestra, and Franck's 'Le chasseur Maudit' and Tchaikovsky's 'Casse Noisette' Suite were features of the programme. Miss Mabel Manson, the vocalist, sang Landini Ronald's 'Adonais' scena with much dramatic fervour. On November 10 the Bradford Old Choral Society revived Randegger's cantata, 'Fridolin,' which afforded no great difficulties to Mr. Ernest Pickles, the conductor, and his able choir. Miss Laura Evans-Williams, Mr. Herbert Thorpe, Mr. Robert Burnett, and Mr. Percy Snowden were the soloists.

OTHER TOWNS.

On October 29 the Huddersfield Choral Society gave—actually for the first time in the town—Verdi's 'Requiem.' Under Dr. Coward's direction the choir sang with its accustomed power and force, and the soloists, Miss Carrie Tubb, Miss Elsa Illingworth, Mr. Frank Mullings, and Mr. Robert Radford, were well-chosen for their exacting task.

The Wakefield Choral Society, in view of present conditions, is reduced to the necessity of giving Ballad concerts, the first of which, on November 3, proved exceedingly popular, the cheaper seats being crowded. Mr. Percy Bligh conducted some highly finished performances of part-songs, and Miss Caroline Hatchard, Miss Lucy Nuttall, and Mr. D'Oisly were the vocalists, Miss Hilda Lett contributing some violin solos.

On October 30 M. Sapellnikov visited Harrogate, and gave a pianoforte recital, his programme including Beethoven's sonata 'Les Adieux,' L'Absence, et le Retour,' and Schumann's 'Carnaval,' which he played with much mastery.

A new chamber music combination opened session at Huddersfield on October 27 with a French music evening. Two Pianoforte quartets by Fauré and Chausson were selected. There were also two delightful movements for String quartet by Pierné. The members, who played with excellent insight and good balance, were Mrs. A. Englefield Hull, Mrs. W. H. Vanner, Mrs. A. Clayton, Miss Elsie Beanland, and Miss Nellie Temperton. Miss Bessie Taylor sang, and Miss Beanland played brilliantly a 'Rondo' by Saint-Saëns, and Three Valses by Moret and 'Sarabande and Toccata' by Debussy.

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SIR HUBERT PARRY'S 'VOCES CLAMANTIUM.'

From *The Times*, October 22, by kind permission:

A stranger who had chanced to enter the Temple Church last Sunday afternoon might have prided himself upon a discovery. 'At last,' he might have said, 'I have found English music.' The work heard there which prompts the suggestion was one of Parry's lesser cantatas called 'Voces Clamantium.'

The stranger would probably have concluded it to be a meditation in music upon the present staggering crisis in the world's history. 'The noise of a tumult of the nations gathered together.' 'God looked for judgment, but behold oppression.' 'Behold He sendeth one to bind up the broken-hearted'; every sentence chosen out of the book of the Prophet Isaiah seemed a word written for to-day, and grouped together in six panels—'Vox clamantis in deserto,' 'Adventus populi,' 'Vox prophetarum,' 'Vox populi,' 'Vox consolatoris,' and 'Vox Dei'—they were disposed in a way which must reveal the thoughts out of many hearts. At the end the thought is summed up in a few direct lines of modern verse:

O man, look upwards where the skies
Are clear, from earth's dark shadows free,
Look where thy hope lies,
If it be well with thee,

and from first to last the music brands the message of the words into the soul of the listener. Yet the cantata was written a dozen years ago, and so far from having been generally accepted as an expression in art of our national aspiration, it is doubtful whether it has been heard in public a dozen times.

If the stranger, besides being a student of the English language, happened to be a scholar of English musical history, he would find in Parry's means of expressing his ideas influences from at least three centuries. Orlando Gibbons, Henry Purcell, Sebastian Wesley have all played their parts in moulding his style and contributed something to his individual phraseology. Purcell is recalled in the contrapuntal first chorus 'The noise of the multitude in the mountains,' with its cumulative effects upon a repeated bass figure; Gibbons in that justice of vocal phrase which gives a human eloquence to so many of his madrigals, and which Parry alone among choral composers to-day possesses. One cannot hear the solemn 'Vox populi' without thinking of Wesley's 'Thou wilt keep him.' If one looked farther it would be easy to find more instances which show that Parry is speaking the musical language inherited from his own countrymen through many generations.

THE SPIRIT OF TRUTH.

But it is not only the evidences of continuity which speak with such force through this work. It is the whole spirit in which the music is conceived which compels attention. It is all sternly directed to the purpose in view. It does not strive nor cry; it neither allures nor persuades. It states facts. That is why Parry's music makes so slight an appeal to people pampered by the attractive entertainments of the concert-room and the opera. But its absence of charm can only be a fault if it implies an absence of beauty, and that is certainly not the case here. Again and again one is struck by the extraordinary beauty with which the music enfolds and enriches the words, more especially in the 'Vox consolatoris' and in the inspiring Finale.

Just now one hopes that people are prepared to look a little beyond the accessories of art and to tune their minds to discover in it some expression of those feelings which normally are buried deep in their consciousness, but now refuse to be stifled. Not Parry alone, but several of our older composers have spoken true musical thoughts which were little regarded in the time of ease, but would have power to move and uplift us now. One is glad to see, for example, that the Birmingham Festival Choral Society has put Parry's 'Blest Pair of Syrens' and Stanford's 'The Last Post' together in one of their programmes. If our choral societies and church choirs would bestir themselves to search out works that must particularly appeal to English hearers at the present time, they would achieve a work of national importance.

Miscellaneous.

NEW CHOIR SCHOOL, WESTMINSTER ABBEY.

A new Choir School for Westminster Abbey boys, erected in Dean's Yard, was opened on October 30. It will accommodate thirty boys, in addition to masters and a domestic staff. The building, which includes a residence for a minor canon, has cost about £30,000.

GUILDHALL SCHOOL OF MUSIC.

At the annual presentation of prizes gained at the Guildhall School of Music, Mr. Landon Ronald stated that since the previous occasion the decrease of students was only about three or four per cent. Sir T. Vezey Strong presided, and the Lady Mayoress gave away the prizes.

On November 13 Dr. R. R. Terry addressed a meeting of the Incorporated Society of Musicians, at the London Polytechnic, his subject being 'Northumbrian Folk-music.' Dr. Terry made a strong point of the way in which the geographical position of Northumbria, its history of Border warfare, its diversified occupations, including the pastoral life of the Cheviot Hills, and the seafaring and shipbuilding industries of the coast, have combined to stamp strong and often contrasted characteristics upon the folk-music. His personal knowledge as a native of Northumberland enabled him to illustrate his points with examples of the dialect speech of different parts of the country. The music itself was illustrated by a number of singers from the Westminster Cathedral Choir, who produced some fine melodies. The music of the small Northumbrian pipes was played on the pianoforte by Mr. E. S. Mitchell.

Mr. John Towers, of St. Louis, Mo., United States, who compiled an elaborate Dictionary of operas (which, if not complete, is at least in our experience very useful) announces his intention of retiring from professional life after 'seventy-two years of unbroken musical activities.' We do not know the age of Mr. Towers, but he may of course have displayed soundful if not exactly musical activities, as do most people, very early in life! We wish him peace and joy in his retirement. It is stated that letters should be sent to 4622 West Bell Place, St. Louis, Mo., U.S.

Madame Alys Bateman has been assiduous in promoting concerts in aid of the blinded soldiers and sailors at the St. Dunstan's Hotel. On November 9, at Æolian Hall, the Balalaika Orchestra played attractively a selection including Borodin's 'In the Steppes of Central Asia.' Madame Bateman sang an Aria by Gretchaninov. Mr. Percy Frostick (violin), M. Boris Bornov (vocalist), and Miss Olivia Truman (reciter), also contributed to the concert. There was a good audience. The third concert of the series will be given on December 7. We trust that Madame Bateman's devoted efforts will again be successful.

The syllabus of the eighth season of the Middlesbrough and District Musical Association is an interesting scheme, the following being the subjects to be dealt with: 'The violoncello' (Mr. H. C. Hale); 'English Folk-dances, (Mr. H. J. Huskinson); 'Psychology and music' (Mr. Leonard Williams); 'The composer's craft,—with a few examples of his own craftiness' (Mr. R. G. Thompson); 'The appreciation of modern songs' (Mr. George Dodds); 'Nationalism in music' (Mr. B. Mills-Francis).

At the dedication concerts of the new organ in the Medinah Temple of the Ancient Arabic Order of the Nobles of the Mystic Shrine, Oasis of Chicago, fifty-five members of the Chicago Symphony Orchestra took part, playing Borodin's 'The Steppes of Central Asia,' Goldmark's 'Sakuntala' Overture, and other works, including Felix Borowski's Allegro de Concert for organ and orchestra, written for the occasion. Dr. J. Lewis Browne, and Mr. Borowski conducted, and various organists gave recitals.

The University of London (South Kensington) announced last month a series of lectures on 'Shakespeare and Music' to be given by Sir Frederick Bridge. The first lecture was given on November 3; the remaining dates are December 1, February 2, March 1, and April 5, all to commence at five p.m. Admission is free, but tickets must be obtained from Mr. P. J. Hartog, Academic Registrar. A stamp should be enclosed.

The annual evening concert given by the Gentlemen of the Choir of H.M. Free Chapel of St. George and H.M. Private Chapel, Windsor Castle, was held at the Royal Albert Institute, Windsor, on October 25. The concert was under the patronage of The King, Queen, and other members of the Royal Family. Glees, part-songs, national airs, vocal solos, and a Cantata for junior voices (which was sung by the boys of the choir), 'Sea Fairies' by T. F. Dunhill, formed an agreeable programme.

The governing body of University College, Galway, has appointed Miss May Fogarty, R.I.A.M., conductor of the College orchestra. Miss Fogarty, who has pursued a distinguished musical course in London, and at Dublin and Galway, is favourably known in Dublin, where her violin performances at the S.O.S. Concerts and at St. Francis Xavier Hall were very popular.

Miss Gwynne Kimpton is 'keeping going' her excellent Orchestral Concerts for Young People at Æolian Hall. The first of the series was given on October 23, and the next on November 20. Others are to be given on December 11, January 22, February 19, and March 18.

The Glastonbury Festival School will produce a new music-drama by Rutland Boughton entitled 'Bethlehem' on December 28, 29, and 30. Particulars can be obtained from the hon. secretary, Mrs. S. F. Meade, Horsington, Templecombe.

Mr. Joseph Holbrooke has returned to England from the States. He has recovered from the motor accident which at first was deemed serious. No doubt he will soon be giving vent to his views on things as they are and should not be.

A Guarnerius violin was sold at Messrs. Puttick's auction sale at the end of October. It was bought for £580 on behalf, it is said, of a New York banker. A Joannes Baptiste Guadagnini (1773) violin was sold at £300.

The Folkestone Philharmonic Society (conductor Mr. F. E. Fletcher) announces two concerts for this season—November 24, 'Hiawatha's Wedding-feast' and miscellaneous items, and April 5, 1916, 'The Creation.'

Miss Stevens's Ladies' Choir performed Smart's Cantata 'King Rene's Daughter' at Penzance on November 3, and was able to hand a substantial sum to the 'Cornishman Smokes for Soldiers' Fund.

On November 13, at Frances Holland School, London, S.W., Mr. Cecil Sharp gave one of his informing lectures on 'Folk-Song' before the Girls' School Music Union.

On October 21 Mr. Tobias Matthay lectured on 'The Spreading of Chords' (in pianoforte playing) to the members of Dr. Carroll's Teachers' Association at Manchester.

Under the auspices of the Tonic Sol-fa Association, Mr. C. Egerton Lowe on November 20 lectured on 'Modern Music.'

Answers to Correspondents.

M. V. asks how, in giving ear-training tests to children, two-four time is to be distinguished from four-four time?

ANSWER.—Unless the third beat is plainly distinguished from the first beat by its relative force of accent, it is often difficult to know which of the 'times' is being performed. In listening to musical performances by the best performers (especially pianoforte players) it is sometimes hard to say whether the accent is duple or quadruple. If an error is made it is not a serious one.

A VIOLA STUDENT.—There are good reasons for the use of the Alto Clef in viola music. We have only space to mention one, the avoidance of numerous ledger lines. A glance at the extracts you send is sufficient to show that the use of alto or bass clef would add much to the cost of engraving and to the strain on the player's eye. Don't be beaten by such a small thing!

R. D.—'Pianoforte Pedal Studies,' by Arthur Whiting (Schirmer) should meet your case. The work is in two parts: I. Elementary Exercises in use of Damper pedal; II. Use of the Damper pedal in phrasing and tone-colour.

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This Supplement is part also of the December issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

Competition Festival Record

No. 89.

A FINE RECORD.

WATERINGBURY CHURCH CHOIR, MAIDSTONE.

The above choir has a remarkable record in connection with the war. Although only a small choir (the population of the village is between 1,200 and 1,300), some thirty-six past and present members are serving with the Colours—this number including five present choirmen. Two past choristers have lately been killed. But the most remarkable part of the record is that out of twenty-three boys whose names appear on the Choir Register for the first nine months of 1906 no less than twenty-two are serving in the Army—the odd one is deaf and cannot pass the doctor, but his father and two brothers (both old choristers) are serving. It was this 1906 choir that at the Tonbridge Musical Festival of that year, with Dr. Henry Coward as judge, entered all classes open to them, namely, ten, and won seven first prizes, two seconds, and were placed third in remaining class—evidently they were and are a lot of lots to be proud of. They have since 1906 won many more prizes at competitions, and are now doing their bit towards winning something vastly more important.

Mr. Edgar A. Smith, the organist and choirmaster of Wateringbury, says he is very proud of his old boys. Well may he be!

1916 FESTIVALS.

In our last issue we inquired for information as to competition meetings that are being arranged for next year. We have received a great many replies, and below we give a summary list with the names of secretaries:

OAKLANDS CHAPEL (SHEPHERD'S BUSH).—February 1, 2. Mr. A. E. Bush, 129, Coldershaw Road, West Ealing, W.

Huddersfield.—February 11, 12. The 'Mrs. Sunderland' Competition. Adult and choir boys' solos, violin (junior and senior), for mixed-voice, male-voice, and junior choirs. Mr. T. Thorp, Technical College, Huddersfield.

LONDONDERRY.—February 28 to March 4. Mrs. Stewart, 9, Crawford Square.

THE SOUTH AND WEST LONDON MUSICAL FESTIVAL (TOWN HALL, WANDSWORTH).—March 18, 20, 22, 23, and 25. This scheme is a comprehensive one. There are sixty-four classes, covering almost every kind of musical activity. An all-British programme of tests. Mr. T. Lester Jones, 130, Belgrave Road, Wanstead, N.E. [See further on next page.]

HAUGHTON AND DISTRICT (STAFFORD).—End of March. Mixed-voice, female-voice, and school choirs and male-voice quartets. No solos and no male-voice choirs. The hon. secretary, Musical Competition, Haughton, Stafford.

STRATFORD (EAST LONDON) FESTIVAL.—April 1 to 8.

The syllabus has not reached us yet. The Festival was carried through successfully in the spring of this year, and there is every reason for believing that it will again justify itself. Mr. John Graham, 74, Park Hall Road, East Finchley, N.

WANSBECH (MORPETH DISTRICT).—April 15. Schools only. Not possible to have adult choirs. Miss MacLeod, Mitford Vicarage, Morpeth.

OUNDE.—April. Junior competitions only. The Lady Lilford (the hon. secretary, Lilford Hall, Oundle), says: 'After much deliberation, we thought it was a pity for the children to drop out, as the schools are kept going just the same, and it seems to me that in these sad times the thought of practising for the competition would be more than ever an interest and help to brighten the young lives.' [Elsewhere we give extracts from Lady Lilford's report on the previous year's competitions.]

COLERAINE (IRELAND).—April. Mrs. Haston, Ulster Bank, Coleraine.

FEIS CREIL (DUBLIN).—May 8 to 13. The syllabus will be issued at the end of December. This event is generally on a large scale. Miss Edith Mortier, 37, Molesworth Street, Dublin.

BALLYMENA (IRELAND).—May 9, 10. Mrs. Dinsmore, Crebilly, Ballymena. This is a new Festival which has grown out of the success of the neighbouring Coleraine Festival.

WHARFEDALE (ILKLEY).—May 11, 12, 13. Mr. A. T. Ackeroyd and Dr. W. R. Bates, Ilkley.

BATH.—May 12, 13. The Mid-Somerset Festival. Eighteen vocal classes for junior girls' clubs and women's choirs. Three instrumental classes, Folk-dance classes (including Singing Games, Country, Morris, and Sword Dances). Mr. H. Bowen, 13, Daniel Street, Bath.

BIRMINGHAM (the Midland Festival).—May 13 to 20. We made comments in our November issue on the syllabus of this important event. Mr. George J. Bowker and Mr. F. W. Stevens, Queen's College, Birmingham.

GLASGOW.—May. The syllabus is now being compiled. Mr. F. H. Bissett, Askomil, Bishopston, Renfrewshire.

PEOPLE'S PALACE, EAST LONDON.—May 22 to 30 and June 2, 3. We gave an account of the features of this Festival in our October number. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.

SLIGO.—June 7, 8, 9. Mr. J. McCarthy, Forthill, Sligo.

HASTINGS.—Mr. Lockey, the secretary, informs us that the committee intends to hold a Festival in May.

Tewkesbury.—A competition had been arranged to take place in May next, but since the decision was made the War Office has taken over all the halls for military purposes. The South Midland Royal Engineers are to make the district their headquarters. Secretary, Mrs. Ethel H. Purcell Wilson, Avonbank, Tewkesbury.

ST. CECILIA GIRLS' CLUBS.—This competition was to have been held in December. Owing to the dark nights and other difficulties, it has been decided to postpone the event until next June.

CORRESPONDENCE.

To the Editor of THE COMPETITION FESTIVAL RECORD.

SIR,—I heartily endorse the opinion, expressed in your November issue, in favour of the resumption of competitions, as far as circumstances will allow.

I should, however, like to make two suggestions based upon the present condition of things. There are none of us who are not at the present time enduring grave anxieties. Many of us, alas! are suffering, in one way or another, more than we care to tell. This ought to be borne carefully in mind, as well as obviously changed external conditions. In regard to the latter, may I state the position in my own district: (a) There is difficulty in obtaining a really suitable hall, though this might probably be overcome at all events for one day; (b) All railway special facilities are withdrawn; (c) The general public interest is absorbed in other things; (d) Some choirs have suspended work altogether for the duration of the War, notably one male-voice choir which devotes its energies almost entirely to competitions; (e) Other choirs have suffered greatly in attendance-roll—my own choir, which should have about twenty-four men, has lost sixteen or eighteen on service.

Still I am strongly in favour of the competitions going forward. In this time of trial, very many people hesitate to indulge in amusement pure and simple who would thankfully relax in the direction of musical work, which is fundamentally elevating and educational. In view, however, of the points enumerated above I would urge:

(1.) That the pieces selected for competition be less difficult than usual, without, of course, lowering the level of the music in other ways. If the men's parts are likely to be seriously weakened, I would suggest, for instance, Elgar's 'Weary wind' rather than his 'West wind,' a madrigal such as Walmisley's 'Sweete flowers' rather than Weekes's 'As Vesta was,' and so on—pieces which will exact not too much preparation, and which can be undertaken by choirs whose numbers and personnel are impaired. It should be borne in mind that many a choir might enter for an S.S.A.T.B. piece which would be absolutely deterred by one including divided tenor and bass-parts.

(2.) That every prominence be given to the possibilities for ladies' choirs, bearing in mind that at present ladies, though often making heroic sacrifices for their country in many ways, are not withdrawn from their homes in the way that their brothers are.

From my own point of view, if justification be required for the sustained work of my choir, it may be found in the fact that much of its happiest work last winter was in a series of concerts given to the soldiers in barracks and recreation rooms, and that similar work is again projected for this winter. I cite my experience both in regard to my choir and the general condition of things, believing both to be representative of the position with other choirs and in other districts.

Yours faithfully,

November 12, 1915. A YORKSHIRE CHOIRMASTER.

THE SOUTH AND WEST LONDON FESTIVAL

As already announced, this Festival is to take place in the Wandsworth Town Hall on March 18, 20, 22, 23, and 25. Sixty-four classes are enumerated in the syllabus, which has just been issued. We heartily applaud the decision of the committee to choose an

ALL BRITISH PROGRAMME

at this juncture. We are far from believing that such a patriotic choice of tests should be the regular principle at competition Festivals. The outlook must in normal circumstances be cosmopolitan (with of course a strong bias in favour of our own composers), because otherwise the classical and other music we have inherited in common with the whole world might be unknown to our young students—they would imbibed its influence only at second-hand. But it is quite clear from the results of the committee's labours that an excellent all-British programme can be presented for once. Sixty-eight pieces are named.

In the chief choral classes the tests are as follows:

MIXED VOICES.

- Tests: 'Come, gentle swains' (Michael Cavendish).
'In pride of May' (T. Weekes).
'The hag' (B. Luard-Selby).
'Corydon, arise' (C. V. Stanford).
'The three fishers' (G. A. Macfarren).
'In these delightful, pleasant groves' (Purcell).

CHURCH CHOIRS.

- Tests: 'Souls of the righteous' (Noble).
'O taste and see' (Sullivan).
'Thou wilt keep him in perfect peace' (C. Lee Williams).
'Therefore with joy' (Sterndale Bennett).

MEN'S VOICES.

- Tests: 'Yea, cast me from heights' (Elgar).
'Hymn before action' (H. Walford Davies).

The pianoforte tests include compositions by Ethel Barnes, Cyril Scott, Sullivan, Ernest Austin, Edgar L. Bainton (who is interned in Germany), Richard Richards, E. Cuthbert Nunn, R. G. Thompson, Clement N. Spurling, Edward German, H. Saint-George, and George Oldroyd.

We trust that the courage of the committee will be justified by ample support.

PLYMOUTH—November 9, 10.

The second annual Festival was held with fair success, in view of the inevitable drawbacks. Naturally the juvenile element predominated. There were no adult choirs.

Twenty-three 'under twelve' pianists played 'Albumbblatt' (Beethoven); 1st, Miss M. M. Clinger. Twelve boys sang Bach's 'My heart ever faithful'; 1st, Master H. James. The girls' solo class brought forward Miss D. Burstow as winner, and Miss A. L. Webb was first in the junior violin class. In the senior pianoforte class, the test for which was Chopin's Bercense in D flat, Miss V. Reece won the first place, and in the senior violin class Miss K. Reed was the winner.

A gold medal solo-singing class, in which the choice of test was free, brought forward twenty-two competitors, and Miss M. Keene was first. The Stuart Road Girls' School (Miss McCrinnin) retained the challenge shield they had previously won. They were the sole entry, as was the case in the boys' school choir class, in which St. Peter's (Mr. G. H. E. Stoakes) sang 'Autumn Song' (Mendelssohn). Two Sunday-school choirs sang Stanford's 'O sweet content,' King Street (Mr. H. Woodward) being placed first. Dr. Somervell was the adjudicator. He objugated the school teachers who were not there for their reluctance to enter.

PENISTONE.—November 13.

The first musical competitions inaugurated by the Penistone and Thurlstone Branch of the Sheffield Sunday School Union were held in the Town Hall, Penistone, on Saturday afternoon and evening, and were in every respect very successful. The adjudicator, Mr. J. A. Rodgers, of Sheffield, remarked that the singing and playing were very creditable to the district. The prize-winners were:

Pianoforte Solo, Juniors (under fourteen years of age). Test: 'Rondo in D' (Mozart), Freda Charlesworth. Guls' Solo (under sixteen years)—Test: 'O for the wings of a dove' (Mendelssohn), Katherine Booth. Soprano Solo—Test: 'Orpheus with his Lute' (Sullivan), Katherine Booth; Laura Woodcock, Thurlstone. Bass Solo—Test: 'The Raft' (Pisanti), Arthur W. Jagger. Junior Choirs—Tests: (a) 'Cleansing Fires,' (b) 'Silver Brook,' 1st, Netherfield Congregational (Mr. F. Winterbottom); 2nd, Bullhouse Congregational (Mr. H. Shore). Mixed-voice Choirs—Tests: (a) part-song, 'Soldier, rest' (Oliver King), (b) anthem, 'Sun of my soul' (Edmund Turner)—1st, Netherfield Congregational (Mr. R. D. Woodcock), 176 points; 2nd, Penistone Wesleyans (Mr. A. W. Jagger), 174 points. (Maximum 200).

Mr. J. W. Snape was the hon. secretary, and Miss Smith, of Bullace Grange, was the official accompanist. The total proceeds amounted to over £20, the profits being for the Holmfirth Division Fund for the Wounded.

NORTH NORTHAMPTONSHIRE MUSICAL COMPETITIONS.

FROM APRIL, 1909, TO APRIL, 1915.

A report of seven years Festival work in the Oundle District has been issued by Lady Lilford. It is a simple and an interesting record of what can be accomplished in a countryside district. We give it below, minus matter of only local interest :

After seven years it has at last occurred to me that it is not only right, but would probably be interesting to you to hear what has been done in the District since these competitions were inaugurated in 1909. They were started, as you know, with the chief object of raising the standard of choral singing in the country villages ; and a meeting was held at Thrapston on July 22, 1908, to discuss ways and means, when Miss Norah Dawney most kindly came and read a paper explaining the movement. At the close of that meeting a resolution was unanimously carried in favour of the project, and our first competitions were held on April 21, 1909, in the Great Hall of Oundle School. Both junior and senior competitions were held that year on the same day, beginning at 9 a.m. and finishing at 5 p.m. Since then the competitions have been held on two separate days, Friday and Saturday after Easter Week. A grand concert with professional help has always been held on the Saturday evening. Our judges have been : Mr. T. Tertius Noble, Mr. C. M. Spurling (sight-singing), Dr. Walter Alcock, Mr. Harry Evans (who, I deeply regret to say, passed away last year after a long and painful illness), Dr. McNaught, and Dr. Bairstow. These gentlemen have been assisted each year by Mr. C. J. King, of Northampton, who has taken the sight-singing, a subject in which he is most deeply interested ; feeling as he does the vital necessity for a thorough knowledge of this branch as a basis if music is to be of any real good hereafter. For this year's competitions, on account of the terrible state of affairs which was and is occupying the minds of all of us, the question arose as to whether we should abandon the Festival ; but after due discussion and consideration it was decided to proceed with the junior competitions, and I hope and believe the result justified that decision. The actual number of choirs who sent in their names was seventeen : seven for the smaller villages and ten for those with a population of over 700. This is far in excess of anything we have had previously, and although, unfortunately, from various causes they were not all able to compete on the day, still it was most gratifying to know and feel the desire to do so was there ; and all being well, I hope we may still have the pleasure of hearing what they can do another year. Dr. Bairstow, in writing to me afterwards, expressed himself as follows : ' The children at the competitions struck me as having profited very much indeed by previous experience, and this must be especially gratifying to those who have spent so much time and trouble in obtaining this result. Their tone and speech were especially refined. This, as I said, is a lifelong benefit for them, to say nothing of the good they get from a knowledge of, or, rather, an intimate connection with, good music and the excellent discipline of training themselves to sing so perfectly.' Last year for the first time we had a children's concert, with professional help, in the afternoon of the juniors' day, and this I hope now will be a regular institution. I think the children enjoy it, and, for my part, I don't know anything more delightful than to listen to the little voices giving of their very best ; and particularly in the combined singing. At the close of the concert each year the prizes have been distributed, and the following have most kindly added to the interest of the proceeding by helping us in this way : The late Viscountess Downe, the present Earl Spencer (then Viscount Althorp), Lady Margaret Proby, The Hon. Mrs. Sanders, Mr. Brassey, The Countess of Galloway, and Lord Lilford. For the first three years the Rev. H. C. Holmes acted as secretary, when, much to our regret, he felt compelled to resign owing to the press of other work. A substitute

was found to take his place, who has endeavoured, however feebly, to satisfy the Committee, and is willing to continue at their pleasure to work in a cause which for her could never be anything but a labour of love.

MILLY LILFORD,

Hon. Secretary.

THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

A REGRETTABLE AND UNTIMELY CRITICISM.

In its November issue the *Musical Herald* makes some sour comments on the doings of the Association of Musical Competition Festivals. The attitude of the *Herald* is obviously unfriendly. The policy of the committee is misrepresented, and statements are made that are untrue. We quote the following paragraph :

Addressing the members by circular, the chairman, Lady Mary Trefusis, announces that the Trustees of the Carnegie Fund have granted the Association £200 for one year, which will probably be renewed in twelve months' time. A sub-committee will administer the money by grants to affiliated Festivals, giving preference to the scattered country Festivals, and paying nothing for prizes in any form, or for the encouragement of solo competitions. Evidently town Festivals need not apply. This money may prove to be the 'root of all evil' in the Association, which has once again shown a partiality that has gradually led to the severance of the more important Festivals.

If country Festivals are merely to have the preference and surely there is ample reason for this bias—there is no justification for the statement, 'Evidently town Festivals need not apply.' Grants so far have been made to the Isle of Man (Douglas), Worcester (towards the expenses of a combined performance of choirs in the Cathedral), Ballymena (a new venture in Ireland), Carlisle, South Kesteven (Lincolnshire), Taunton, and East Sussex. Under what head these Festivals should be placed we leave the *Herald* to say.

We invite the *Herald* to state specifically (1) in what direction the Association has previously shown partiality, and (2) which Festivals, important or unimportant, have in consequence of this alleged partiality severed their connection with the Association. The officials of the Association have no knowledge of these severances.

Finally, the *Herald* says :

It is a pity that a member of the executive committee has been allowed to circularise the members through the chairman, suggesting 'That the fund be used for paying the salary of and maintenance of one or two teachers in some competition centre, who have been trained by Dr. Trotter,—

and goes on to utter some solemn platitudes on the iniquity of this suggestion. The circular was sent to the representatives of the affiliated Festivals (before whom at Conferences all suggestions wise or otherwise are brought), not to the members of the Association, and the proposal it made had no support from other members of the committee, and hardly any from other quarters. It was, therefore, shelved. Surely a member may make suggestions?

The Feis Ceoil held in Dublin last May proved more successful than was expected. The balance-sheet for the financial year which closed on September 30 shows a profit of £64 above expenses. The Festival will be held next year on May 8 to 13, and the following adjudicators have been appointed : Mr. Sydney H. Nicholson, choral ; Mr. Bantock Pierpoint, solo singing ; Mr. Carl Hardebeck, Irish solo singing ; Signor Carlo Albanesi, pianoforte ; Mr. W. H. Reed, strings ; Lieut. J. Ord Hume and Dr. Esposito, bands.

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Moderato. (Not too slow.) $\text{♩} = 88.$

(Not too slow.)

1. Fa - ther Om - ni - po - tent! Pro - tect us, we pray Thee,

(Not too slow.)

Save Thou our na - tive land from those who would be - tray Thee;

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INTERCESSORY HYMN.

God, keep Thy chil-dren free, No o-ther Help have we, O Great De-

liv-er, be . . Our Strength and Stay! 2. Judge Thou our cause, O Lord, in

p (Organ ad lib.)

mer-ey be-friend us! Thou, on-ly Thou art Righteous, by Thy Grace de-fend us;

INTERCESSORY HYMN.

De . Bind up the hearts that bleed; Guard us in time of need; Hear us, we

pp

pp

pp

in hum - bly plead! In Thee we trust. 3. Send out Thy Truth and Light, the

dim. *ppp* *Risolute (con anima).*

ppp *f*

dim. *ppp* *Risolute (con anima).*

f

us; worldround vic - to - rious! Shine thro' the na-tion's soul in Hon-our yet more glo - rious!

INTERCESSORY HYMN.

sf *V*

Strong with Thy Spi - rit's Might, Aid us in Free - dom's fight;

Allargando.
fff *V*

Lord God, de - fend the Right For ev - er - more! A - men.

fff *V*

Allargando.
fff *V*

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